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# ART INSTRUCTION



Drawing

Painting

Illustration

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Caricature of Eugene O'Neill by William Adelman

1938

APRIL

VOLUME 2 NUMBER 4

35 cents

A Monthly Magazine  
of Practical Instruction  
for Artists and Students

Ernest W. Watson and Arthur L. Bonhill, Editors

# 25 CASH PRIZES in ART INSTRUCTION'S CARICATURE and CARTOON CONTEST

## ★ RULES ★

**A Caricature** is a picture in which the peculiarities or idiosyncrasies of a person are emphasized by exaggerations of physical form or expression. It is a "parody of gesture and facial expression which says the unsayable, too-elusive things which words cannot depict."

**A Cartoon** is a humorous or satirical drawing (or painting) which ridicules or condemns social or political issues; reveals the absurdities of current customs and manners; provokes laughter, sympathy, or disgust at a thousand and one human foibles. A cartoon may be propaganda for or against a cause, special class, or group. It may have no other purpose than harmless gaiety. It may be an illustration of a joke or funny story, a "gag" picture; or it may be wholly independent of a gag or even a caption, being self-explanatory. These varied forms of cartoon are acceptable in the competition except the *political cartoon which is excluded* because in it the importance of propaganda puts it in a class by itself.

**ELIGIBILITY** Any student, amateur or professional artist in the continental United States is eligible.

**NUMBER OF ENTRIES** Each competitor may submit any number of entries up to five, but no more than one prize will be awarded to any individual.

**DIMENSIONS** All entries must be drawn either upon illustration board or stiff drawing paper *exactly 9 x 12 inches*, though the drawings themselves may be any size within these dimensions. (No mount to extend these dimensions.)

### IDENTIFICATION—ORIGINALITY

Each contestant must letter his name and address on the back of every entry and there also certify in writing to the originality of each drawing, stating that it was not copied in whole or in part from the work of any other person. Should any drawing receiving a reward be discovered later to be a copy, a correction of the error will have to be made publicly.

A piece of paper should be lightly pasted or taped over his name so it can be torn off after the judgment, for identification.

The contestant's name *must not be* on the front of the drawing.

**MEDIA** Entries may be rendered in pencil, pen and ink, brush, water color, oil, tempera, pastel, charcoal, crayon, etching, blockprint, monotype or any other graphic medium. Plastic media are eligible but only photographs of such may be submitted, not the originals.

**SHIPPING DIRECTIONS** Entries should be mailed flat, not rolled, addressed to: Cartoon Editor, Room 2115, ART INSTRUCTION, 330 West 42nd Street, New York, *fully prepaid*.

**RESPONSIBILITY** ART INSTRUCTION will take every reasonable precaution for the safe handling of entries but assumes no responsibility in case of loss or damage.

**TIME LIMIT** The contest opens March 15th and closes at five o'clock on June 1st. Drawings received later cannot be considered.

**JUDGING** Drawings will be judged on the basis of originality and of art quality. In order that caricatures may be judged for likeness to subject, contestants should select nationally known persons. "Gag" cartoons will be judged to a considerable degree on the merit of the gag itself, though art quality will be

## ★ PRIZES ★

1st Prize	\$100.00
2nd Prize	50.00
3rd Prize	25.00
4th Prizes	
(4), each,	5.00
5th Prizes	
(18), each,	3.00



HENRIK IBSEN  
By Olaf Gulbransson  
From "Modern Caricaturists"  
by H. R. Westwood  
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held highly important. Cartoons that are less dependent upon idea will be judged more on art quality. Caricatures of types such as politicians, boulevardiers, tramps, bigwigs, etc., will be judged under the heading of cartoons rather than caricatures. The decision of the judges will be final.

### ANNOUNCEMENT OF WINNERS

A complete list of prize winners will be mailed to each entrant in the contest within two weeks of the judgment.

### REPRODUCTION OF PRIZE WINNING DRAWINGS

In the August number of ART INSTRUCTION prize winning drawings will be reproduced, and perhaps others—a complete pictorial report of the contest.

### RETURN OF DRAWINGS

Prize winning drawings shall become the property of ART INSTRUCTION. All others will be returned to entrants shortly after the judgment, provided entries are accompanied by fifteen cents in stamps to cover packing and postage. However, if a traveling exhibit should be planned, ART INSTRUCTION reserves the right to hold entries for this purpose for the duration of the exhibits.

**AGREEMENT** Submission of a drawing in this contest presupposes a thorough knowledge of and agreement with the rules of the contest.

## To help you win

To help you win, the Editors of Art Instruction have planned what amounts to a course in caricature and cartoon to be featured in the April, May and June numbers. You'll have a glimpse of some of the world's great cartoonists, Daumier, Gavarni, Toulouse-Lautrec, Forain, Doré, Will Dyson, Art Young, Aaron Sopher and Gluyas Williams, to mention a few. In April comes a seven-page feature article on William Auerbach-Levy, one of America's most noted caricaturists, an instructor in the subject at the Art Students' League of New York. The cari-

cature student shouldn't miss this, nor the May issue with an instructive article showing how Denys Wortman creates "Metropolitan Movies," a big syndicated newspaper feature. Gregory d'Alessio, celebrated "gag" cartoonist will tell you in June many practical things you'll want to know about the cartoon game, how to break into it, how to make a profitable business of it, and other jolly and instructive facts. These special numbers will surprise you with their wealth of suggestions for your work in the contest. The August number will carry a complete pictorial report of the Contest with reproductions of prize winners. If

you don't win a prize or even enter the contest you'll be amply repaid for your study in this fascinating field of graphic humor. The Editors intend that in the contest *everybody will win something*.

### This makes it easy to get these special feature numbers

If you are not already a subscriber don't you think you should accept our special offer of these four numbers—April, May, June and August—for \$1.00? Or subscribe for a year for \$3.00? Address: Art Instruction, Room 2115, 330 West 42nd Street, New York.

ART INSTRUCTION'S CARICATURE AND CARTOON CONTEST



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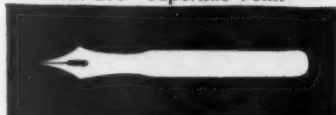
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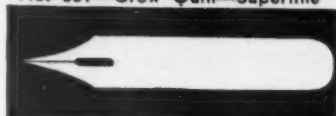
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## MID-WESTERN COLLEGE ART CONFERENCE

An organization important to the teachers of fine arts in the mid-western states has been organized for the advancement of the teaching of fine arts in colleges and universities. The name of the new organization is the Mid-Western College Art Conference, and is composed of the ranking colleges and universities from each of the following four states: Iowa, Minnesota, Wisconsin, and Illinois. The colleges were chosen for their academic standing as well as for the splendid work they are doing in fine arts.

The conference met in Chicago, February 11 and 12, at the Art Institute of Chicago and at the Cliff Dwellers Club. Officers were elected as follows: Dr. Lester D. Longman, of the State University of Iowa, Chairman; Dr. Philip Whitehead, of Beloit College, Vice-Chairman; and Marques E. Reitzel, of Rockford College, Secretary-Treasurer.

Committees were appointed as follows:

### Eligibility Committee

William H. Varnum, Univ. of Wis. (Chairman); Edward Lake, Univ. of Illinois; S. Chatwood Burton, Univ. of Minn.; Marvin Cone, Coe College; Alden Megrew, Lawrence College.

### Committee of the Whole

Byron Adams, James Millikin Univ. (Chairman); Sister Anysia, St. Catherine's; S. D. Phillips, Iowa State (Ames); William McCloy, Drake Univ.

### Objectives Committee

Lester D. Longman (Chairman); Norman Rice, Art Institute of Chicago; Philip B. Whitehead, Beloit; Marjorie Logan, Milwaukee-Downer; Edith Sternfeld, Grinnell; P. R. McIntosh, Bradley Polytechnic; Alfred Hyslop, Carleton; Marques E. Reitzel, Rockford.

The members of the conference hope to be of mutual benefit to each other by the exchange of new ideas, new techniques, and the publication of new inventions or improvements in the presentation of art courses. A graphic example of these objectives is the new process developed by the Art Institute of Chicago for making colored slides. Slides of famous paintings were shown at the meeting, and were acclaimed by all as one of the greatest advancements in the last fifty years in the reproduction of color. The slides are perfectly luminous—without color screens, having a greater brilliance than black and white slides—and range from pure white to deep black in value. Broken color is faithfully represented even to individual brushstrokes. These slides are permanent, not at all fragile, and will stand the heat of an ordinary lantern for ten minutes without damage. The present list, constantly enlarged, of one hundred and sixty-eight slides of the choicest objects of the Institute Collection, Paintings, Decorative Arts, and Oriental Art, is now available.

## THE SKULL AS

**A FACTOR IN CARICATURE** continued from page 13  
humor, who first of all are accomplished artists. Big noses, popping eyes and giraffe necks do not make funny drawings. Such obvious aberrations, when divorced from subtleties that are based on thorough knowledge will amuse only immature minds. Humor, to be valid, must rest upon the actualities of real life and real people. The further it strays from the more subtle human impersonations, the more shallow it becomes. Perhaps this is best understood by reminding ourselves that heads of animals upon human bodies excite no interest whatsoever—except in the child-mind—though a human face with a sly hint of pig, hawk or mouse may be uproariously funny.

The skull illustrated in this article is a rather broad type of a sturdily built man. Later we will have photographs of other types, including some women's skulls. The forehead in a woman's skull, as seen in profile, is a softly curving line and lacks the prominences just over the eye sockets so noticeable in these photographs.



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# April

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Ernest W. Watson    EDITORS    Arthur L. Gupstill

ART INSTRUCTION: Published Monthly by WATSON-GUPTILL PUBLICATIONS, Inc., 258 Atlantic St., Stamford, Conn., U.S.A. • EXECUTIVE AND EDITORIAL OFFICES, 330 West 42nd Street, New York, N. Y. • Ralph Reinhold, President and Treasurer; Ernest W. Watson, Vice Pres.; Arthur L. Gupstill, Vice Pres. • 35 cents a copy. Yearly subscription \$3.00, payable in advance, to the U.S.A., U.S. Possessions, Canada, Cuba and Mexico. Foreign subscribers add \$1.00 a year for postage. • Remittances by International or American Express Money Order or by Draft on a bank in the U.S. should be payable in United States funds. • Subscribers are requested to state profession or occupation. Changes of address must reach us before the 20th of the month to assure delivery of forthcoming issue. Be sure to give both old and new addresses. • Copyright 1938 by Watson-Gupstill Publications, Inc. All rights reserved. • To Contributors: Articles, drawings, photographs, etc., sent with a view to publication will be carefully considered, but the publisher will not be responsible for loss or damage.

Entered as second-class matter December 13, 1937, at the Post Office at Stamford, Conn., under the Act of March 3, 1879



## Now We're Grown Up!

Here's a picture of our birthday cake to prove it. With this issue, ART INSTRUCTION rounds out an exciting year of adventure. But look at that interloper! The varmint crept into our birthday party uninvited. It was the artist's idea, and were we furious when he laid the drawing on our desk! Well, after we had stormed around a bit and calmed down, he—the artist—demanded to know if the mouse didn't contribute emotional content, subject interest and compositional value to the drawing. After all, he does—you can't deny it. And, as Mother Goose once asked, "What harm in a little brown mouse?"

Anyway, we're mighty happy on our birthday. First, because we have grown as a healthy youngster should—our weight is 9,000 paid subscriptions. Second, we are now sure our original hunch was sound—the demand for this kind of an art magazine has been overwhelmingly proven. Third, we've acquired a host of new friends—you should see our smile of satisfaction as we read our morning's mail. Right now let us express our gratitude to all who have thus encouraged us by their friendly letters.

Being grown up is fun, but it has its responsibilities. Ours is to justify the enthusiasm of our readers by making ART INSTRUCTION better and better. This we pledge ourselves to do.



POLISH BOY

SOFT-GROUND ETCHING BY WILLIAM AUERBACH LEVY



# The Caricatures of William Auerbach-Levy

*William Auerbach-Levy*

AN INTERVIEW WITH THE ARTIST BY ERNEST W. WATSON

"When people ask, as they sometimes do," remarked Mr. Auerbach-Levy, "if it is hard to make caricatures, Victor Hugo's classic answer comes to mind. To an admirer who wanted to know if it wasn't terribly difficult to write epic poetry he replied, 'Easy or impossible.'"

"Sometimes I hit it the first try, as I did with my drawing of Jimmy Durante. He arrived at the studio to pose for me. I happened to be standing at my drawing board when he came through the door and for a moment I saw an angle of him that amused me very much and I made a note of it then and there. He came in, shook hands, took his overcoat off and said, 'Well, Mr. Levy, what do you want me to do?'"

"'Nothing,' I said, 'I'm all through—I made it as you came in.'"

"'Say! I knew I was easy to caricature but not as easy as all that!'"

"Of course he wasn't at all easy—it just happened that I caught it the first time. Other times I do it over and over before I hit what I want."

"Sometimes the conditions make it very difficult. Billy Rose could not come to my studio. The only way to catch him quiet for a few minutes was while he was being shaved, manicured, and having his shoes shined. I tried desperately to manage but anyone will admit the cards were stacked against me. I failed and had to work with him later under more favorable conditions."

"Phil Baker was easy, but I didn't let him know it. He came to my studio to pose and brought his accordion with him. (That was in 1936.) It occurred to me that I would enjoy some accordion playing while I was doing my work. So I told Mr. Baker that he ought to play his instrument in order to give authenticity to my drawing of him. Being a charming and agreeable person he complied and began a song. I did my drawing in a few minutes but didn't tell him I was through and that he could really go if he liked. I went on to other things and he kept on playing, thinking I was still sketching him. He played his entire repertoire, which I enjoyed very much. That was a pleasant afternoon."

"I would have liked to have done the same thing with Harpo Marx but a harp is really too big to carry around. Besides, those Marx Brothers are better at playing jokes on people than I am and I'd be afraid to take a chance with them. Once I did some drawings of the Marxes, from the wings, while they were giving a show and they dragged me on the stage to be one of an audience in an auction scene they were doing. For a long time afterwards I was afraid that Equity would get after me."

"Most people—almost all, in fact—are poor judges

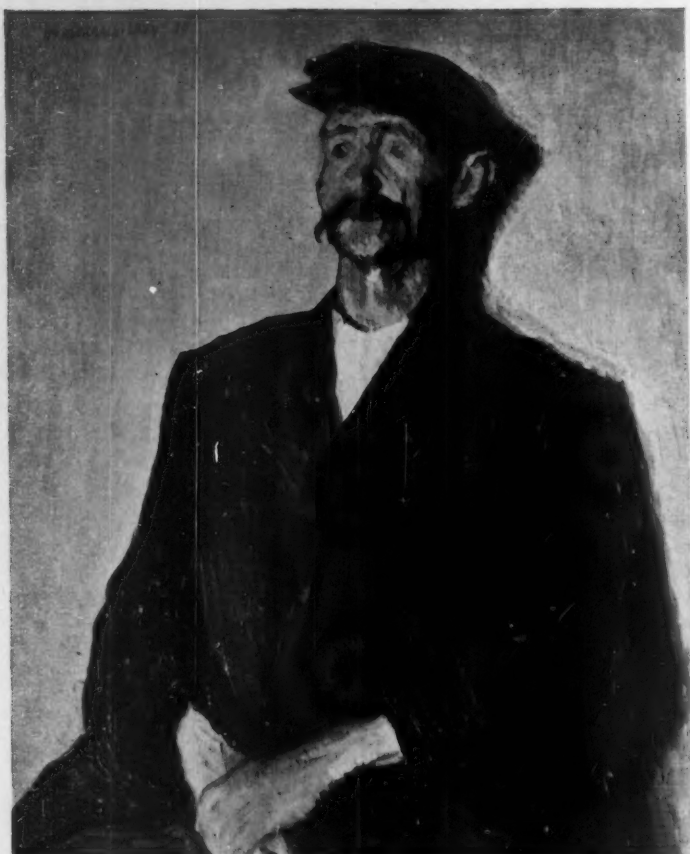
of their own caricatures, however keen they may be when some one else is the subject. For that reason I make it a point, almost a rule, not to show my preliminary sketches to the sitter. I meet the subject either in my studio or at the theatre or their office, make a few pencil sketches, which data I then work with—but I never show these sketches to the subject. Take a case in point. The alert and capable Jed Harris was about to produce "Broadway," and my dramatic editor, Alexander Woolcott, felt that the young man rated a drawing, so an appointment was made for me to go to his office. When I got there I found him in heavy conference with George Abbott. I told them I could do my work without disturbing their positions and they remained as I found them. Abbott in a swivel chair with his feet on the desk, and Harris sitting on top of the desk. I walked around them, making rapid notes. I think I work fast, my average time being about ten minutes for the preliminary sketches. When I get home I edit my notes and make the final drawing in ink for reproduction. This is my usual procedure, and I followed it on this occasion."

"I finished my drawing, closed my pad, put it in



T O S C A N I N I  
By  
A U E R B A C H - L E V Y

COURTESY OF STAGE



**THE VILLAGE SOUSE**

*Oil Painting by Auerbach-Levy*

my pocket, thanked them and was about to leave when Jed jumped up. 'Let's see what you did.'

"I told him I never show my notes—that he'd see it in the paper on Sunday. With that he leaped to the door and barred my exit. He insisted that he was a fellow artist and was interested in the preliminary drawings and wanted to see how I go about making a caricature. I insisted I wouldn't show him the drawings but said I'd compromise by showing them to George Abbott, who was now leaning back in the swivel chair with his feet on the desk. When I did, Abbott let out a yell and a roar and toppled over on his back. In the excitement Jed Harris did finally see my sketches of him and said, 'You can't print that, Bill—why, that's outrageous!' I told him I'd show the drawing to Woolcott and let him decide whether we'd use it or whether I'd make another one. Of course, Abbott's reaction had told me already that I had what I was after. The next Sunday the drawing appeared in the center of the page in a large four-column. It was enjoyed hugely, and was reprinted in a book of international caricatures.

"Shortly after, I saw Jed again. He said, 'Bill, that was a marvelous drawing of me! Everybody was crazy about it—you must have been inspired—don't

forget I'm buying the original.' And, thereafter, it hung framed on his wall. So it's no use being influenced by the subject's reaction to a caricature of himself. If you guess what it's going to be, you usually guess wrong."

The caricature is really a kind of portrait. As Randall Davies says in his introduction to "Caricature of Today" (Studio Publications): "Caricature is not always intended to ridicule persons but to bring out the human qualities that so persistently elude the academician in a solemn portrait. In another world we should be much more likely to recognize personages (those we have never seen) from their caricatures than from an academic portrait or photograph. For that, and not mere exaggeration or comicality, is the real test of a successful caricature. It is the character of the person with something intensive added which may or may not be funny or pleasing, but which certainly expresses the spirit in which it is executed." That definition places caricature among the truly great arts of the world. It explains the fact that most successful caricaturists are men of high accomplishment, noted for their work in other creative art fields.

So it is with Auerbach-Levy. He is acclaimed as a distinguished artist even by those who may not be familiar with his caricatures. A member of the National Academy of Design, he is listed as a painter; it is through his brush that this honor came to him. And his etchings alone entitle him to an international reputation as a master of the copper plate. His list of medals and awards is a long one; his paintings and etchings are in the important collections of our principal art museums.

When quite young, the artist entered the school of the National Academy of Design in New York where he began at once to win honors and awards. It was Charles Mielatz, then teaching at the Acad-



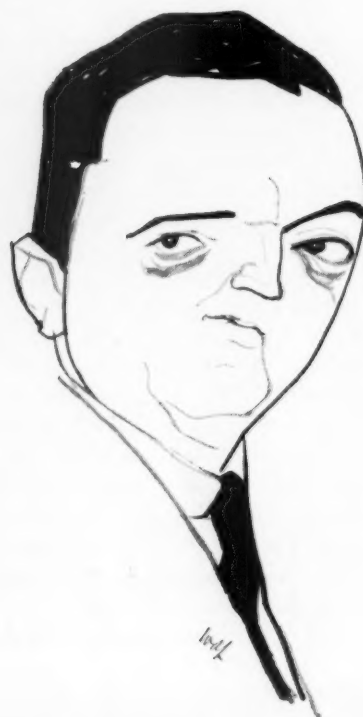
*From "Caricature of Today"*

*Two  
Caricatures by  
Auerbach-Levy*

*Above  
JED HARRIS  
cut in linoleum  
and printed by  
Harry DeMaine*

*Right  
J. EDGAR HOOVER*

*Reproduced  
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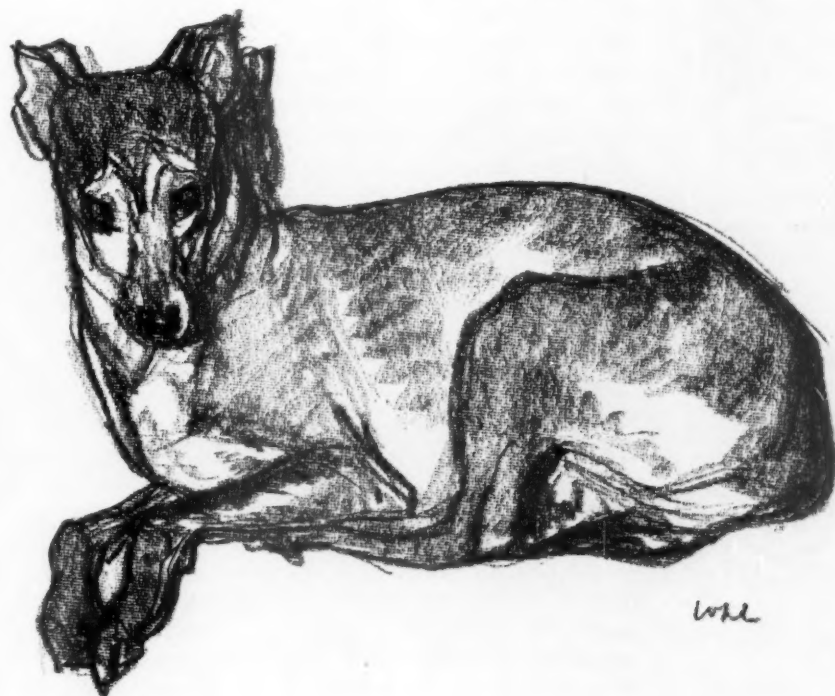




emy, who started him on his etching career. In 1911 the Mooney Travelling Scholarship enabled him to go to Paris for two years where he entered the Academie Julien to study under Jean Paul Laurens. His fellow students at once became victims of his satirical pencil. With no thought of becoming a professional he made funny drawings of everyone around him. This afforded many a laugh at the expense of the subject, with the result that all the boys were out for him. But either he was a difficult subject or there was no potential caricature talent among his friendly enemies, for nobody succeeded well enough until one day a fellow student, after several attempts, nailed him good and proper. This fellow student was none other than William Zorach, the well-known sculptor. Auerbach-Levy winced when he saw Zorach's drawing tacked on the bulletin board; and he laughed of course, but not as loud as the others. Years later, when he began making caricatures of famous people for publication, he declares he often thought of this incident and made a resolution to be lenient. Though he now admits that this resolution has gone the way of all resolutions, it must be said that Auerbach-Levy's pen though penetrating and irreverent is never tinged with malice.

That cannot be said of all caricaturists. "They, like other people," says Auerbach-Levy, "respond to the pleasant or unpleasant traits in their fellowmen according to their own nature or disposition. Some artists seem always to be impressed by the disagreeable—there is a Mr. Hyde in every Dr. Jekyll—and of course their caricatures are tinged with this inclination to look on the dark side of human nature."

In 1924, Auerbach-Levy exhibited a caricature of Charles W. Hawthorne in the first caricature exhibition to be conducted by the Pennsylvania Academy in Philadelphia. His drawing, entered under the assumed name of "Titus," won the second Lewis prize for caricature. In 1927 he was awarded the first Lewis prize.



April 1938



PAULA TRUEMAN Pencil drawing by Auerbach-Levy  
Miss Trueman is now playing in "You Can't Take It With You" at the Booth Theatre in New York

His work in this field had by this time become well-known largely through his weekly drawings in the New York World. Louis Weitzenkorn, then Sunday feature editor of that paper, engaged him to make a weekly four-column drawing for the dramatic section, presenting the most prominent actor for the coming week. The magazines began to call for his now-famous caricatures and a host of prominent personages, particularly men and women of the stage, became subjects for his witty pencil. His most recent drawings are to be seen in the New Yorker, Stage, and the dramatic department of the Brooklyn Eagle.

Asked what advice he could give students who want to study caricature, Auerbach-Levy said: "Step into my class at the Art Students League and you will see a group of eager students drawing from the nude figure and portrait model. You won't see them making

#### PORTRAIT OF COQUETTE

Auerbach-Levy frequently uses his dog for a model. "Cokey" has been so well trained that she poses for long periods with utmost patience. "Throw a pillow down for her to lie upon and she will pose for an entire afternoon if required," says the artist



**Frank Craven**  
Courtesy "Brooklyn Eagle"



# CARICATURES BY WILLIAM AUERBACH- LEVY

*The Late  
Ogden Mills*  
Courtesy "The New Yorker"

caricatures. To learn to be a caricaturist, learn to be an artist. There are no tricks to be learned. Caricature is an absolutely individual problem with every artist. It would not be right for me to teach *my* way—every one must develop his own way. Learn the artist's craft and experiment with your humorous pencil. If you have it in you you will succeed.

"In studying the person to be caricatured, make many rapid sketches of attitudes, expressions and actions. Don't ask your subject to sit like a model in a school studio. Your memory must be trained to supplement these sketches. I make eight or ten sketches of as many different impressions in about fifteen minutes. Then I experiment with caricatures, sometimes making a good many tries before I get what I want. With experience the thing becomes easier, of course."

Auerbach-Levy tells his students that any person can be caricatured in a great variety of ways. The beginner usually sees only the obvious, but frequently the most telling caricatures neglect the obvious physical characteristics and reveal more subtle aspects of the subject's personality. In the striking caricature of Eugene O'Neill, on the cover, Auerbach-Levy omitted the characteristic deep-set eyes altogether and relied chiefly upon the peculiarly set jaw for his principal effect.

The drawings of the Marx Brothers demonstrate how versatile the artist can be in character interpretation, for no two of these heads are treated alike. Compare caricatures of any prominent person by a number of artists: each will present a somewhat different interpretation of character.

In caricature, grotesque and clownish extravagance gives way to greater artistry. Comparing the caricature with the cartoon, William Murrell says in "A History of American Graphic Humor" (Whitney Museum, New York), "The caricature is a more subtle form, a satiric exposing of individual physical peculiarities and idiosyncrasies of manner, and its success depends wholly upon the psychological penetration of the artist. Diminution and exaggeration are among the most effective means employed. All good caricature is inseparably shot through with irreverence. It is a form of graphic mimicry, and inevitably



**Paul Whiteman**  
Courtesy "Colliers"

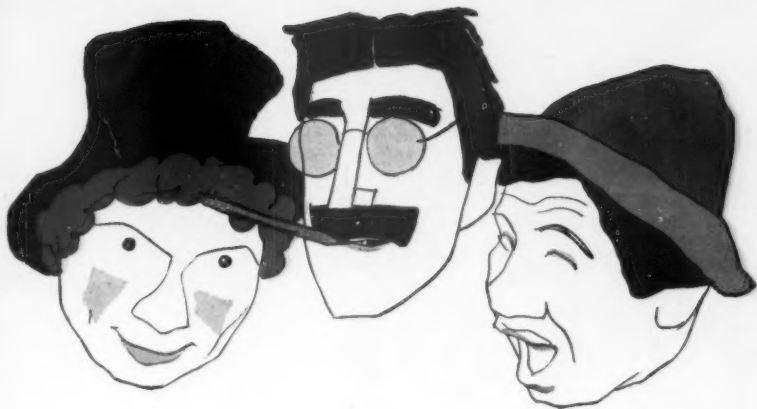


**Babe Ruth**  
Courtesy "Colliers"



**Marc  
Connelly**  
First appeared in  
the New York World





victimizes and pillories its subjects. It is that parody of manner and vesture, of gesture and facial expression which says the unsayable, too-elusive things which words cannot depict. It is, in Bohun Lynch's happy phrase, "a truthful misrepresentation."

"The test of caricature," says Auerbach-Levy, "is its permanence. Will it last, or, like the daily newspaper, will it be worthless after the first reading? Of course it won't last unless it has real art quality. Mere comicality is not enough, even though the drawing identifies the subject. You can enjoy a really good caricature of one who is utterly unknown to you, just as you enjoy portraits of persons of another day, painted by Rembrandt or Romney."

And now comes the question "What opportunity invites the artist in the field of caricature today?" Auerbach-Levy answers, "There's more opportunity today than when I began my career. Then, editors were afraid of offending prominent personages. When I began my work on the New York World in 1923 that was the only newspaper using such drawings. Now you'll find caricatures in all the important papers. Magazines, too, have discovered the appeal of caricature. People like such drawings because they challenge their intelligence; recognition of the subject makes them feel smart. Nor should we overlook the influence of the movies in this field. Walt Disney and his animated cartoons are certainly doing much



Each of these caricatures by Auerbach-Levy presents different aspects of the three Marx Brothers. They illustrate the artist's assertion that each subject offers many interpretations of character. They were drawn for STAGE magazine and are here reproduced through the courtesy and cooperation of that publication.





Rapid Drawings from Life for Auerbach-Levy's Caricature of Bache



**JULES  
SEMON  
BACHE**

By

*Wal.*

Courtesy  
THE  
NEW YORKER

to create popular interest in graphic mimicry." Here then is an inviting field for the artist who is willing to make serious business of being funny in the art of "truthful misrepresentation."

Even though the student neither hopes nor wants to do professional work in this field, the study of caricature will contribute greatly to his training as an illustrator or portrait painter, for caricature cultivates the analytical faculty. To study a face with the purpose of discovering the essence of its personality (to be translated in a few direct pencil strokes) develops keenness of observation and supplies a basis for organized visual memory, one of the artist's greatest assets.

This caricature of Bache appeared in THE NEW YORKER of October 30, 1937, in connection with the news of Mr. Bache's gift to the State of New York of his \$10,000,000 art collection housed at 814 Fifth Avenue. It was opened to the public in November.

The pencil sketches above were made by Mr. Auerbach-Levy from life as preliminary studies for the caricature. The heads in the originals are about twelve inches high. Auerbach-Levy works large, both in his from-life drawings and his final caricature drawings which average between twelve and twenty inches in height. His sensitive brush leaves in its wake a smooth-flowing, eloquent line. These lines seem always to be set down with such a superb sense of design that the drawing is a work of art to be enjoyed, whether or not one is familiar with the subject and in a position to appreciate the drawing as caricature

**SIR CEDRIC  
HARDWICKE**

By Auerbach-Levy  
Courtesy "STAGE"

Sir Cedric is now playing in Paul Vincent Carroll's "Shadow and Substance" at the Golden Theatre, New York





# The Skull as a Factor in Caricature

By E. GRACE HANKS

★ This is the fifth in a series of articles using the Basic Head Form as a principle of head construction developed by the author during several years of teaching at Pratt Institute.

AS EVERYBODY in the world is different from all the rest, and caricature is the exploitation of these differences, it might be said that everybody is a possible subject for caricature. In fact each one actually is a caricature of himself; how often do we notice that some position of the head or some fleeting expression subtly emphasizes certain characteristics of the individual. Think of what an unbecoming hat can do to a perfectly good face, or how the backward sloping line of a face with a receding chin is emphasized when seen in profile with the neck thrust forward and the mouth partly open. Also think of how a vigorous carriage and determined expression can increase the positiveness of a square and heavy-boned type.

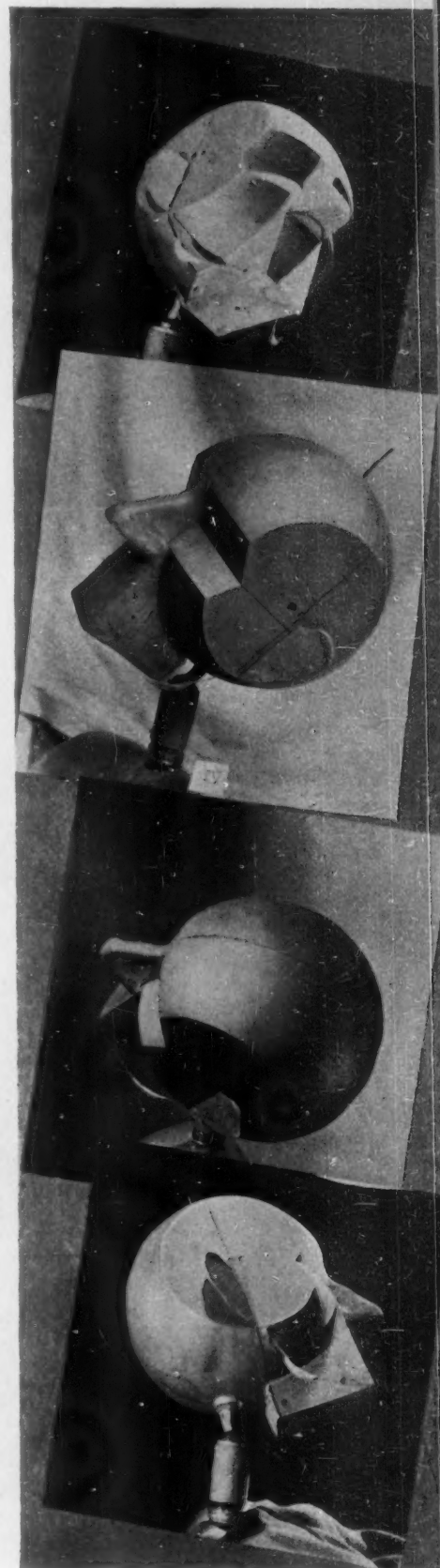
Artists have formulated, down through history, various laws of proportion for the ideal head and figure. Besides their usefulness in drawing the imaginative ideal, we use them in gauging just how people differ from each other.

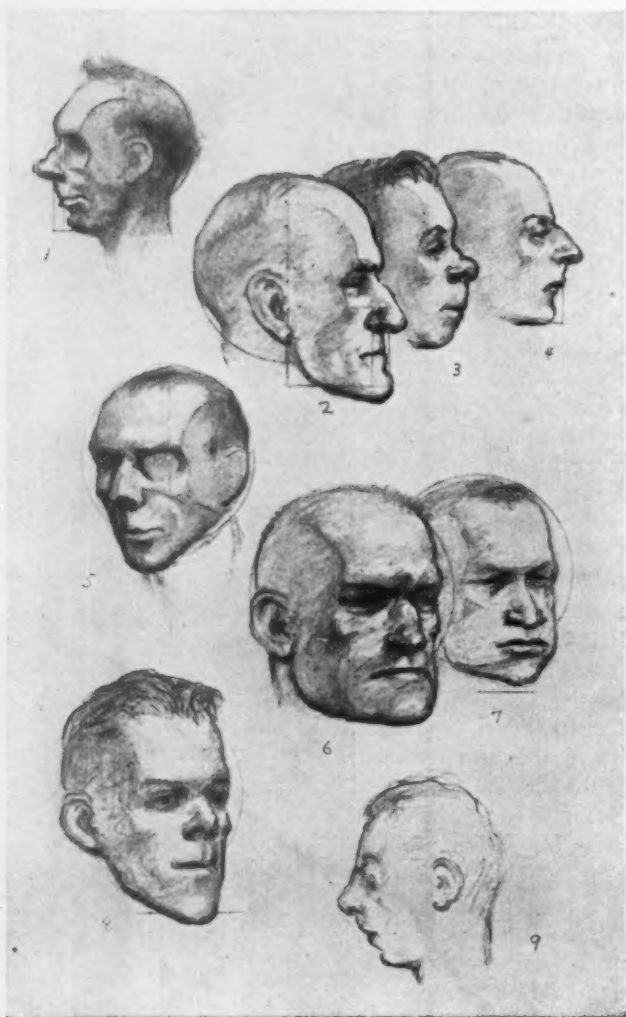
Caricature seizes on the most noticeable proportional and rhythmical differences from this "average," and very slightly emphasizes them (some more than others, according to the artist's intuitive taste), or it carries its exaggeration still further, perhaps even to the point where the resulting picturization is entirely beyond human possibility as a functioning living head but still gives a vivid sense of personality.

A completely neutral average does not register as a personality. Look at the photographs of the Basic Head Form, to the right. Nothing could be further from caricature. It is as impersonal as the multiplication table.

Before we go on to the main object of this chapter (the possible variations of the cranium, jaw, and cheek bones in caricature), the large photographs of the skulls on page 14 should be studied carefully. Some may ask, why quite so much drilling in proportion? Why so much emphasis on the skull? I have even heard one "rugged individualist" student ask, "Why worry about proportion, for everybody is different?" The answer to all this is that the skull is a machine that has to function, and we must know it thoroughly to know what changes of the Basic Head Form are possible. Take, for instance, the action of the jaw. To be able to work, this has to be controlled by the largest muscle in the head, the great fan-shaped Temporal Muscle, and the smaller, straight Masseter, as shown on page 14. These must have the right space for attachment and leverage. A common mistake is placing the ear too far forward. This, in a living head, would cripple the action of the Temporal Muscle, also the jaw, by narrowing the Zygomatic Arch, which is a bridge of bone extend-

Copyrighted 1938 by E. Grace Hanks





ing from the cheek bone corner to the cranium just above the jaw bone socket, and under which the Temporal Muscle passes. Functional structure such as this is the real reason for training in proportion—and not that the rules are for arbitrary ideals of beauty. The head “must work.”

The Basic Head Form is of the greatest use in seeing proportions and volume in such a simple way that the whole head can be comprehended at once, but the human skull must be studied also, not only for the logic of its functioning, as we have just seen, but to increase one's sensitiveness to contour. Drawing and study of the living model are not enough. By studying the skull you will acquire a quickness of perception that will enable you to analyze a slight shadow on your model: whether it is important structurally or an accident of lighting. You will not have to copy laboriously every variation of shadow shapes and surface lines in order to get a spirited likeness. (You wouldn't get a spirited likeness that way, anyhow.) Your very stroke will respond to your understanding of what you know is underneath, and its subtle effect on the surface form. Even those who know nothing of anatomy will recognize in your drawings a vitality and substance, though they may not be able to analyze what they feel. So go back to the skull photographs and start getting acquainted.

In the upper plate on this page the drawings follow closely the Basic Head Form, with variations only in the features. They suggest the wide possibilities of caricature without even the slightest change from the average skull structure.

In the plate below, the jaws are definite departures from the regular proportions. Important modifications like this greatly extend the possibilities of type delineation. The effectiveness of retreating chins and powerful jaws, for instance, when combined with various expressions cannot be over estimated.

In the plate on the next page we study cranium variations. Just as important as bulgy foreheads, retreating foreheads, high foreheads, etc., which are so much a part of individual facial character, is the width of the entire cranium. Scientists classify the races of the world according to a scale of measurement called the Cephalic Index. This is the ratio of the width of the head in relation to the length from front to back. Taking this length as 100%, the width of heads throughout the world varies from the narrowest, a ratio of 60%, up to the widest which are over 90%. According to this, our Basic Head Form rates at 75%, a rather narrow type. The long

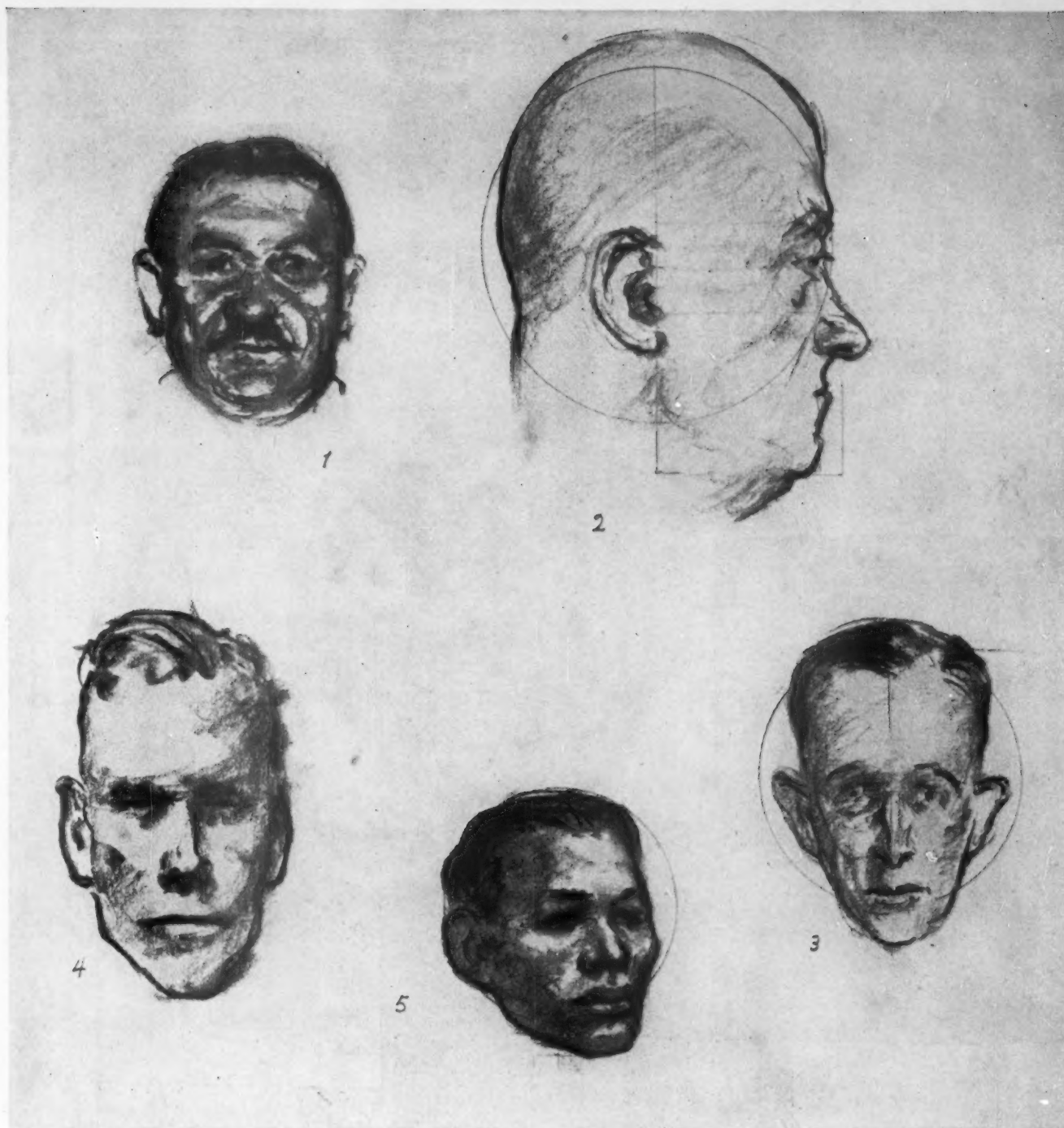
#### UPPER GROUP OF HEADS

All the different types of head in this group show how much variety can be gained without departing from the main proportions of the Basic Head Form. Differences of character are achieved solely through variations in the features. Look at the three top heads where the basic proportional diagram shows clearly. Note that the bottom line of the chins keeps the same level. Now look at Figure 2. See the tilt of the nose and the curves throughout the features. How different from the tilt and sharpness of the features in Figure 3!

#### LOWER GROUP

Shown here are examples of radical changes in the jaw, with the cranium still unchanged. In Figure 2, the bottom of the chin is quite a little below the diagram chin line, and in Figure 7 is well above this line. Figure 6 is wide and heavy





#### PROPORTIONAL MODIFICATIONS OF THE CRANIUM

narrow type predominates in Africa, and the broad in Asia. In western Europe the whole range of width is represented, from the very narrow, especially noticeable in some Scandinavian types, to the very broad, as found in and around Switzerland. Here in America, with our heritage from Europe, we also have a great variety.

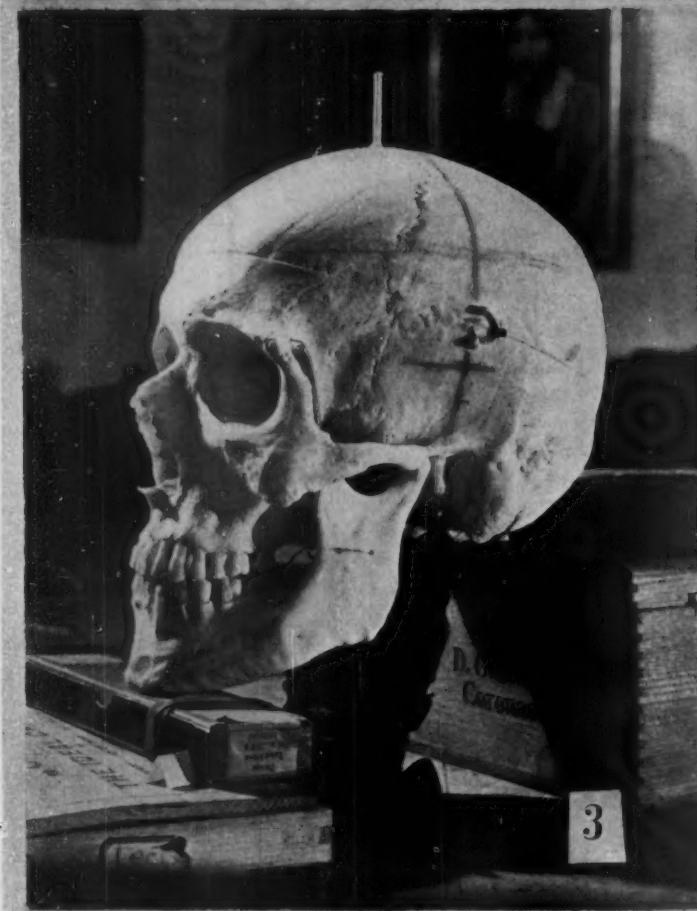
In caricature, great emphasis is often given to idiosyncrasies of cranium structure. A low-browed man can expect to see himself pictured with little or no forehead; a high forehead is likely to become an enormous dome. The narrow-skulled person may be so flattened that he could easily thrust his head through a picket fence.

Such drastic exaggerations may lead the student to

*Proportional modifications of the cranium play an important part in race and character delineation. Width of head varies throughout the races of the world. Figure 1 is of a central European type. There is no mistaking that Figure 4 is a north European one. Cheekbones are a strong racial characteristic (see Fig. 5). This feature also varies among individuals of the same race. Figure 2, a wide type of head, is drawn in profile to show the shortness of the cranium from front to back. This flatness of the back of the head always accompanies a wide head. The extreme height of this head and lack of prominence of the cheekbones are more an individual difference than a racial one*

discount the necessity of study of the Basic Head Form or even the skull itself. To refute this notion we need point only to the training and the draftsmanship of important artists in the field of graphic

*Continued on page 2*



© E. Grace Hanks

*Can you draw the skull in every conceivable position? The ability to do so is a prerequisite for the attainment of skill in portraiture or caricature. When sharply tilted, as in 4, its proportions and structure are difficult for the student. A mental image of the Basic Head Form in positions corresponding to these foreshortened views will be found helpful*





INTERIEUR D'UN OMNIBUS

LITHOGRAPH BY HONORÉ DAUMIER

COURTESY NEW YORK PUBLIC LIBRARY

## WHAT IS A CARTOON?

### A Discussion of the Graphic Humor of Yesterday and Today

WORDS have a chameleon-like way of changing color to adapt themselves to the varying customs and manners of succeeding periods. Today they mean one thing, tomorrow something quite different. Thus it is with the word *cartoon*. Today, cartoon rather specifically refers, at least in the popular mind, to the daily avalanche of newspaper drawings which are definitely political or social propaganda, especially the former. Such drawings have a strictly utilitarian intention: they seek to condemn or praise political parties, measures, or personages. Their weapons range from fanatical vilification to subtle satire. To many, the cartoon also embraces the comic strip and the illustrated "gag" or joke, though these types may be more accurately classified as *comics*.

To what category should we assign the drawings reproduced on the five pages of this article? With the exception of Baker's *Dr. Cadman*, Doré's *London Slums* and *The Fiddler*, and Frueh's *The Shoemaker's Holiday* which are, of course, caricatures, can they be called cartoons? Certainly Daumier, Gavarni, Forain, Toulouse-Lautrec and Doré—all famous French artists of the Nineteenth Century—are known as cartoonists. Their drawings, reproduced by lithography and woodcut in such famous sheets as *Le Cari-*

*ature*, *Le Charivari*, *La Figaro*, and *Journal pour Rire* were the newspaper cartoons of their day.

Some of these artists, like Forain, devoted their talents to political and social satire with equal interest and facility. But Gavarni drew not more than two or three political cartoons in his entire career. Public events left him almost indifferent; all his attention was focused on the comedies and tragedies of unchanging human character. He found that "only personalities are interesting and—then—relations between personalities." At times it was "the joys of youth, the grace of lads and lassies, who, whether in the garret or under the vine leaves of the country tea-gardens, love their laugh, and their kiss; the pretty duplicities of woman; the thousand-and-one touches of character in the home life; the *enfant terrible* and the equally terrible parents; the villainies of the money-lenders and creditors; the absurd side of all kinds of masters, of husbands, of politicians—all the motley crowd which jostles and rubs shoulders day and night in Paris or in London." And like Daumier and Steinlen, Gavarni was drawn in fascination to "*Misère et ses Petits*," his sympathetic pen ruthlessly exposing the tragedies of poverty, vice and oppression.



LES PETITS MORDENT

LITHOGRAPH BY GAVARNI

COURTESY NEW YORK PUBLIC LIBRARY

Forain in the first number of *Fifre* (his own publication) outlines his intentions and defines the scope of the cartoon in a few pointed words: "To relate everyday's life, to show the ridicule of certain sorrows, the sadness of many joys, and to uncover—brutally at times—in what hypocritical manner vice tends to manifest itself in us: this is my project. Being a fantastic searcher I will go everywhere, endeavoring to depict impressions and emotions with a clear and quick stroke as sincerely as possible. Al-

ways cheerful, often ironical, such lines will aim at contemporary oddities."

How does Mabel Dwight classify her art? Shall we call her a cartoonist? We would like to know her opinion. Lithography is her medium. Regardless of subject significance her drawings amply deserve the high reputation they enjoy in contemporary graphic art. Her philosophical observations on "personalities and relations between personalities" are subtle and

*Continued on page 36*



Leurs soucis.

Forain



— Le vrai danger, mon cher, il n'est pas dans les Balkans... il est dans la Proportionnelle.

## FORAIN Left

Three or four great names stand out above a host of caricaturists and cartoonists of the nineteenth century; Forain's is one of them. He early became famous and his drawings brought as much as a thousand francs at a time when thirty or forty drawings were published each month



Caricature of the late Dr. S. Parkes Cadman  
By Ernest Hamlin Baker

## ERNEST HAMLIN BAKER Above

Although not known primarily as a caricaturist, Baker's portraits (always interpretive or stylized) are familiar to readers of Fortune, as are his dramatic illustrations in color. For many years this artist has maintained a standard of craftsmanship not often matched in American illustration

## ART YOUNG Below

Of this artist Heywood Brown writes: "Young, I think, ranks with our great draftsmen, but modern art never so much as rumpled his hair. He drew the most scandalous and shocking cartoons, all done in the somewhat nostalgic manner of one who had been frightened by a woodcut in his early life"

Illustration from "The Best of Art Young"—The Vanguard Press, New York.

## London Slums (left) and DORE The Fiddler (below)

Gustave Doré (French, 1832-1883) was one of the most prolific and facile artists who ever lived. His career began when, at the age of sixteen, he was engaged by the house of Auber and Philipon to make one cartoon a week for their celebrated Journal pour Rire. While caricature and cartoon were but an incident in Doré's career, his is a prominent name in the history of graphic humor

Illustrations, courtesy New York Public Library.

## TOULOUSE-LAUTREC Lower left corner

The cafés, the public balls and theatres were the places where this French artist (1864-1901) found much of inspiration. All the great actors, actresses and singers of his epoch were drawn by him, and through his marvelous lithographs, distinguished alike for mastery of design, accomplished draftsmanship and alluring color, these dashing personalities still live and breathe

Illustration, courtesy New York Public Library.



IRISHMAN: "I've heard of Shrove Tuesday, Ash Wednesday and Good Friday, but, by gorry, that's a new one on me!"



*Lithograph by Mabel Dwight*  
*Courtesy Weyhe Galleries*



*Provincetown Bus*  
*Courtesy Boyer Galleries*



*Etching by Will Dyson*

*Courtesy New York Public Library*

*"But surely, Mr. Shakespeare, you will admit two heads is better than one"*

#### AARON SOPHER *Upper right*

He has been called the "sardonic Mr. Sopher." The drawing of the Provincetown Bus shows him in an unusually jolly mood. Indeed he is almost never gay. His world is never a beautiful world though even his caustic drawings are masterly in expression and often very lovely in color. One cannot help laughing at Sopher's drawings, not because they are funny in the ordinary sense but because of their underlying truth. Sopher is a Baltimore man, now working in Washington. Successful as a cartoonist, his work has often appeared in *The New Yorker*, *Colliers*, the *New Masses* and in various newspapers

#### MABEL DWIGHT *Upper left*

The lithographs of Mabel Dwight are to be found in most important museums and private print collections. This artist is kindly philosophical in her graphic commentaries on contemporary life and manners

#### WILL DYSON *Left*

This English etcher, whose recent death closed a brilliant career, gave his cartoons a permanence which only great art can bestow. His plates combine satire with technical mastery of the etching needle

**Art Instruction**





Drawing in Pen and Color By Aaron Sopher

### ALFRED FRUEH Right

"The Shoemaker's Holiday" Hiram Sherman, Whitford Kane, Edith Barrett and Marian Warring-Manley at the National Theatre, New York.

Frueh did "comics" for many years in the New York World. Now he caricatures the people of the stage and is rated one of the really big men in this field. He works from the audience, preferring a third row orchestra seat on the side—from which to study his subjects. He concentrates upon a single individual during an entire performance, watching for repetitions of characteristic attitudes and expressions, occasionally making a rough sketch in the dark to aid his memory. If several actors are to appear in the caricature as in "The Shoemaker's Holiday," Frueh attends as many performances as necessary. "It is best," he says, "not to do the caricature immediately, or on the spot; better wait overnight to give impressions a chance to settle. After a time there remains a residue of impression from which the non-essentials have disappeared"



This drawing was made by Frueh for "The New Yorker" and is reproduced by permission

# WINDOWS OF OPPORTUNITY

DISPLAY \* \* \* \*

A New Profession  
for Creative Artists

BY POLLY PETTIT

*Polly Pettit has achieved a unique position in the field of window display. For eight years display director for a leading Fifth Avenue Jewelry store, she early recognized the need for training in this highly creative work. In 1934 she founded the New York School of Display in Rockefeller Center. Her training courses were evolved directly out of her own practical experience. Mrs. Pettit is ably assisted in the school by leading display designers, all actively engaged in the field.*



*Display of rings employing the circle form for harmony and emphasis*

THE ART and technic of selling merchandise through plate glass windows is comparatively new. Only within recent years have merchants come to realize how valuable their display presentations may be to sales. Display as a profession is new. The field is wide and uncrowded, extending to every business street in the land. There are not enough trained display people to go around. Particularly have women been slow to recognize their own fitness for this work. Woman or artist, the same flair for arranging flowers attractively, the same facility for grouping objects, hanging pictures, setting a beautiful table—this faculty of working with the hands as well as the head—may be systematically developed into a capacity to excel at display.

Merchants, too, have been slow to recognize that merchandise presentation is an art problem, requiring creative ability and ingenuity. Artists, both men and women, have been even slower in realizing that they are admirably suited by talent and the necessary temperament to do this work of displaying merchandise for sale.

The most able display directors of the country are artists, if not by training certainly from inclination and inherent talent. But their number is still lamentably few. They are artists, however, with a difference. They have learned to merchandise. They have acquired a "sense of sell." It does not follow that the painter who paints a pretty picture can also sell. But it does follow that the artist may also acquire a knowledge of selling, through telling. The merchandise must tell its own story. The story of why the merchandise is good—or desirable.

This visual representation of the merits of the merchandise is basic. This is selling. Having once estab-

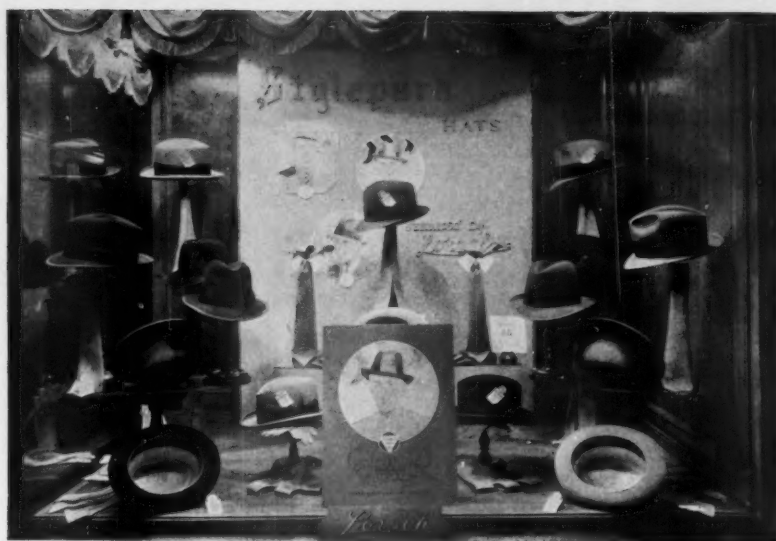
lished this approach to the work, the artist is on his own familiar ground with the next step in the process of displaying merchandise, i.e., the actual handling of the merchandise in a window space.

Arrangement is distinctly an art problem. Consider a still life, which must first be *arranged* before it is painted. Such an arrangement is already in the nature of a display. It may consist simply of a piece of blue Wedgwood, some pomegranates, and a linen napkin. The beauty of the arrangement will depend upon the relationship of each part of the composition to each other part, upon the play of light, the blending and the contrasting of the colors, upon the balance of both light and color and the balance of the parts; in short, upon the complete and perfect harmony of the whole. The finished masterpiece on canvas will reflect this harmony, and will at the same time create an illusion of depth. But the arrangement itself was a "picture" with real depth before it was painted, which is still but another way of saying it was a display. Presented in a show window, its beauty speaks as surely as from a finished canvas. The Wedgwood is bluer and lovelier contrasted with the pomegranates; the linen is softer, more lustrous in its association with both the porcelain and the pomegranates. Seen in a shop, the passer-by may very well be minded to buy table linen or fruit or china.

There is, of course, this distinction between the painting of the still life and the display of articles: the artist's impression is two-dimensional, designed to ornament a wall; the display, on the other hand, is three-dimensional, designed to sell the articles. The principles of arrangement are the same in either case.

The accurate application of these principles predisposes us favorably toward a display as toward a





★

The two windows illustrate the contrast between an effective display and one which was arranged by a window dresser who was lacking both in imagination and a sense of design. How crowded the upper window appears, though there are but four more hats in it! Adding four hats to the lower window—drawn in line on the picture to make the comparison fair—in no way impairs its simplicity.

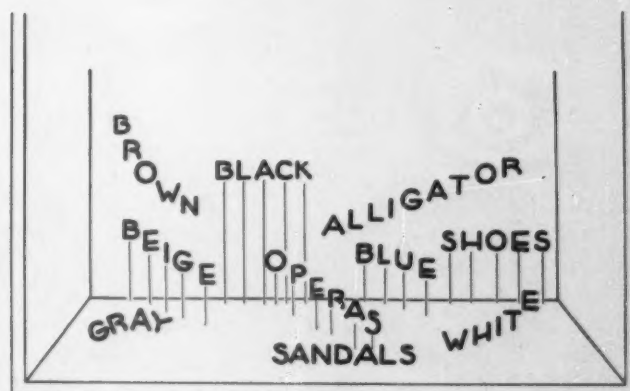
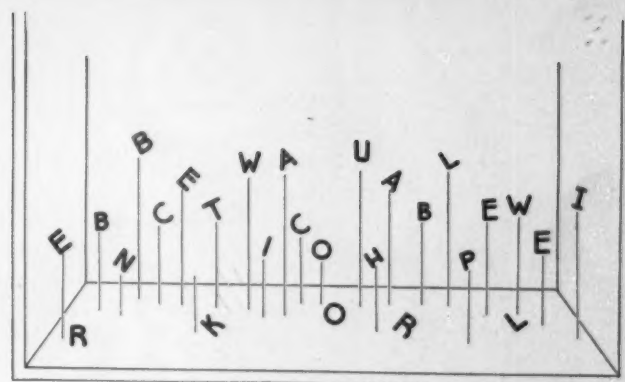
In the diagrams below, Polly Pettit demonstrates how a great number of elements can be displayed, provided they are arranged in an orderly manner. The relation of these diagrams to the windows above is obvious.

still life. This is so because our response to design principles is instinctive. We respond because we cannot help ourselves. Design may be broadly defined as an orderly arrangement. The nature of the human eye and the human mind is such that we are pleased with order and offended by lack of order, happy with harmony and unhappy without it. These favorable or unfavorable human reactions are as readily evoked by a display as by a still life. It is not necessary, however, to limit ourselves to a still life for comparison. Any painting on canvas, landscape or seascape, portrait or portrait group, or flower painting, yields to the principles of harmony, balance, proportion, rhythm, emphasis, hue, value and intensity. And so, for that matter, does any arrangement: a room interior, a stage setting, a pattern of lace, a wall-paper design, all yield to principles, even as a display or a still life.



The artist paints with pigments, the display designer "paints" with products. The artist arranges a still life and paints his impression of it. The display designer reverses the order, draws first and arranges afterwards. This ability to draw and to express ideas in sketch form gives the artist in display a decided advantage. The sketch serves the purpose of conveying an idea to the merchant or store manager who has not the capacity to visualize readily. It is the display designer's means of communication, and very logical that it should be, too. Display itself is entirely a visual matter, and therefore the most successful method of portraying an idea is by appeal to the eye. More often than not the well-executed display design influences an employer's decision in favor of the display man who is an artist. Equipped with a facility for drawing, the ability to use color successfully, and a knowledge of how to apply design principles to display arrangement, the artist needs only to learn the application of merchandising principles.

*Continued on page 35*



# TOOLS AND MATERIALS OF THE PAINTER'S CRAFT

★ ★ By Mylo Martellini ★ ★

**I**T WOULD seem axiomatic that every student of painting should go to some pains to acquire at least a rudimentary knowledge of the tools and materials upon which his technical success so largely depends. If he is under the tutelage of a painter he has a right to expect that instruction in the painter's craft will be a part of his education; otherwise he must seek guidance wherever he can find it.

The truth is that even in schools there is far too little attention given to this all important part of the artist's professional equipment. Many art instructors give their pupils little help unless they have some color theory based upon a restricted palette. Too often their advice is no more definite than that of a chemistry professor who might say, "go out and buy yourself some acids and alkalies, a couple of beakers, and some test tubes." By and large the tendency, even on the part of professional artists, is to slight the physical and chemical aspects of their painting problems.

We are writing now for the beginner whose first step as a student of oil painting is to purchase an outfit. Let us go with him into the shop and help him make his selections of paint box, brushes, colors, and other necessary supplies.

A fitted box such as may be temptingly displayed on the art dealer's counter may be a nice present from a parent or doting aunt, but we place such kits in the same category as the tool box a lad of twelve gets for his birthday: a lot of odds and ends gathered together to make an attractive gift at an attractive price.

A box should be chosen for the size and type of tubes and brushes it is to hold. Do not buy a box so short that brush handles must be trimmed to fit. A box used only in the studio should answer that purpose; a box bought for outdoor sketching should be designed for that use. The latter should have ample panel space, a folding palette and a rigid cover when adjusted at the proper working angle. A studio box should be something in which you can lock away your material from prying fingers.

The palette usually supplied with a box is shellacked to make it look pretty. Most we have seen are quite rough; therefore take some very fine sandpaper or steel wool and remove as much as possible of the shellac from both sides. Be particularly careful in smoothing the top or working surface for it will help to keep your palette clean while working, and facilitate the removal of waste color when your day's work is done. The next step is to rub in some boiled linseed oil—just the ordinary kind you can get in your local paint store. Saturate the two sides and thoroughly wipe off any excess. Repeat this two or three times in the course of as many days. After the final coat, let it dry a week to ten days before you begin

using it. This oil treatment will keep your palette from warping in dampness and give you a working surface into which colors will not penetrate, and which will not absorb oil from your colors.

It is important for the life of a palette that it be cleaned immediately after you have finished painting. Carefully remove the color with a palette knife, then wipe with newspaper. The final cleaning can be done with a rag dampened with turpentine or linseed. Always put oily rags into the closed metal receptacles provided, never bundle them up to lie around on the floor or in your paint box. A rag soaked with linseed bursts into flame very quickly from spontaneous combustion.

Accidents sometimes happen, we are called away and we allow color to dry hard on the palette. Of course it can be removed, but only with possible injury to the palette. Paint remover is probably the safest. It takes out some of the original oiling given the palette, so the oiling must be done over again. A second method is to put a strong soap-powder solution over the dried paint. The danger lies in subsequent warping or in getting lye into some delicate color if the soap is not completely rinsed off. Burning the old paint off with alcohol also takes the life out of the wood. Some recommend placing the palette on top of a stove until the paint has softened and then scraping it off. Unfortunately, as most palettes are made of veneers, the glue, holding these together, softens also; sooner or later the palette will warp apart.

In close relation to the palette, because of its very descriptive name, a tool used a great deal and a real necessity is the palette knife. Unless this is used for painting purposes, for which it should be very flexible, a fairly stiff knife is preferred; it will give longer service. The palette knife serves three definite purposes aside from its use as a painting tool. It is used in cleaning the palette of all color left after the day's work or removing mixed tones to make room for fresh ones. It is used for scraping off paint from the canvas in passages that you desire to repaint. A third use is the mixing of large quantities of prepared tones. Some artists like to mix several tones of neutral gray; others a sky tone. The palette knife does a quicker and better job than the brush and also saves the brush. For these three uses a moderately stiff knife is the most practical, and the preferable shape is the trowel type.

Next let us stock up on brushes. Much depends on their resiliency and their selection is important. Painting carries much more of the signature of the artist in the brush stroke than in the actual signing of his name.

*Continued on page 31*





PENCIL SKETCH BY ERNEST W. WATSON. THE "NUNNERY," A FINE EXAMPLE OF MAYAN ARCHITECTURE

There's a particular thrill in sketching things that are alive with mystery as is this ruined Mayan temple in Chichen Itza. In rendering every historic stone one envisions the ancient masons at work on their scaffolds, skilfully laying course upon course and hewing out those bizarre, sculptured ornaments that symbolize the elements of their strange religion.

The problem presented here was to compose within the exactly square area of the temple façade. To avoid monotony, I decided to concentrate my dark tones at the top and right of the structure, leaving the lower left corner in an unfinished state. But to balance the weight of dark on the right I added the

splash of jungle foliage and filled the door with rich black.

Readers who have the June, 1937, number will be interested in turning to pages 24 and 25 to my article "Let's Go Sketching." The problem of the New England Barn therein discussed is similar to that of the Mayan temple.

This print is the exact size of my original drawing done on a rather smooth paper with a half-dozen sheets underneath to give a soft "feel" to the pencil. Both soft and hard leads were used.

Ernest W. Watson

# What Makes a Picture Art?

## Warren Wheelock Discusses Two Prize Pictures



MERIDIAN

BY FREDERICK J. WAUGH

Frederick J. Waugh, the distinguished American academic painter, was awarded the Popular Prize of two hundred dollars in the Carnegie International by vote of visitors to the exhibition. This is the fourth consecutive time Mr. Waugh has received the Popular Prize in this Annual International.

By this time the Carnegie International Awards have ceased to be "News." Almost every art-minded person has seen reproductions of the prize-winning pictures, but so many readers have written asking us to comment upon them that we have asked Warren Wheelock to discuss the pictures briefly at this time. One of these awards was made by a group of distinguished artists; the other by the butcher, the baker and the candlestick maker. Which is the more competent jury? Editor

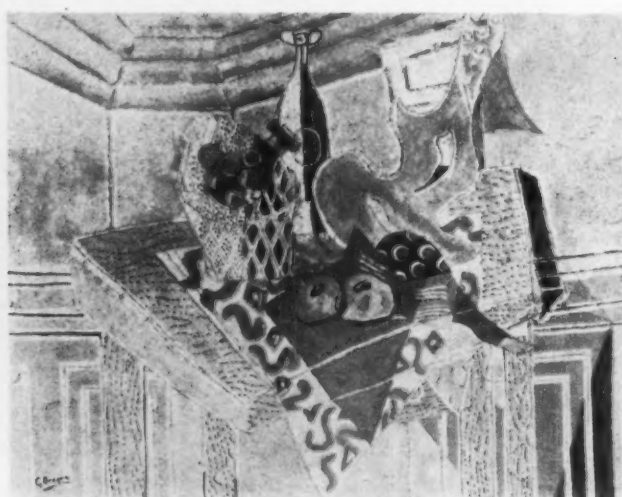
Reproductions by Courtesy, Department of Fine Arts, Carnegie Institute

THESE two paintings represent opposite poles of art appreciation and are characteristic of contradictory ideals of contemporary schools of thought in creative art. One is representative of that ever active search for new ways of expression which we call Modernism, with its Cubism, Dadaism, Abstractionism, etc.—while the other exemplifies the conservative painting of schools which in their aesthetics are static and changeless, year by year, excepting as they borrow from Modernistic painting and change only by slight degrees.

One is the product of intuition and insight, or *mind's sight*, which reorganizes visual appearance in terms of design, so that only the essence and significance of visual appearance remain in the work. *Design or invention* is the thing. The other results from good eyesight: it appears to faithfully copy the scene before the eyes—so that *nature or the subject* is the thing—often hiding whatever inventiveness and intuition that have gone into its construction.

Both painters in these works start with contemplation of visual appearances but their individual ways of seeing and using their material and their diverse objectives result in startlingly different kinds of pictures.

In the "Yellow Cloth," Braque looks at objects on a table in a wainscoted room, but does not copy their



THE YELLOW CLOTH

BY GEORGES BRAQUE

This picture by Georges Braque (French), one of the founders of Cubism, was awarded the one thousand dollar first prize in the Carnegie International Exhibition. Henry Varnum Poor, New York; Raoul Duffy, Paris; Judson Smith, New York; Ferruccio Ferrazzi, Rome; and Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, comprised the Jury of selection

visual appearance. It is possible he worked from memories of these things he had seen, like Picasso, who said he had painted a certain fish only after he had eaten it. Braque working in the spirit of the creative artist uses his inventiveness and sense of design to compose a unique creation and nowhere does the subject matter dictate the design or color he uses. He dictates and organizes the line, pattern and color structures in a purely arbitrary manner till the parts assume the shape of an idealized picture that has evolved in his mind. He does not strive to please anybody but himself and that inner consciousness of a function of Art—which has always been to invent, not to imitate.

This canvas was the choice of the jury members who saw in it the proper elements of picture making—but with the visual appearance stripped away.

I do not think you will get to first-base in appreciation of this painting unless you think of it as an invention with the parts functioning in their ways as the parts of a motor car do in their different ways. Nor do you begin to appreciate the refinement, sensitivity, and expert picture making that has gone into its design unless you surrender yourself to contemplation of it as you do to a motor car. Furthermore, so long as prejudice—due either to inexperience in art or to a natural human refusal to accept things that are difficult to understand—prevents even an honest and determined effort at discovery, you probably will call the picture crazy and deny the intelligence of the jury of experts who thought so highly of it.

Continued on page 32



# THE LONDON LETTER OF

C. Walter Hodges.

ARTISTS' WIVES take note:  
In the next London Letter Mr. Hodges  
is going to write about YOU.

## via "Queen Mary"

### Dear Art Instruction:

In my last letter I promised to try and tell you something about the English Style in art. Perhaps the phrase is bad. Perhaps I should call it the English Character; but in doing so I should foredoom myself to failure for, according to writers more talented than I, the English Character in all things is so eccentric as to defy explanation.

However, since the English character is supposed to be so peculiar, and since English art is bound to be a manifestation of that character, I must needs try my best to explain it to you before we go any further.

Until quite recently—in fact, until I went to America—I was unaware that there was such a thing as English Art, in the large sense. I had heard about it, of course. I had seen it everywhere. But since I had lived all my life in the midst of it I had been unable to see it in perspective. . . . From the distant vantage-point of New York I was able to form a far more comprehensive view; with the result that I have discovered myself to be an out-and-out Englishman, a fact which I must ask you to bear in mind, in case I become over-enthusiastic in my argument.

It has been held that the English, excepting only for their literature, are not an "artistic" people; that is to say that, although we have abounded in poets and novelists of the first rank, we have produced very few great painters, musicians, or sculptors. And I suppose this is true to a certain degree. Of course we can boast Turner and Constable and Gainsborough among the great painters or Prudell, a neat and pretty figure among the musicians. But where are our Wagners and Beethovens, where are our Michelangelos, Dürers, El Grecos and Cézannes? Where are the lofty and spacious geniuses who have shaken the artistic firmament? We have none.

And that is just the point. We have none.

But I must remind you that we have allowed that the English are a Literary People. What we lack in our painters we can make up for in our poets. Few people would deny us this. Then stop a moment, and consider: Can it really be true that genius will parcel itself up into neat boxes labelled according to species, such as Painting, Music, Poetry, Drama? It may be, certainly, that one of these features will predominate over the others, but if it doesn't what then? Will the spirit that inspires it fail to inspire the others? Surely not.

Therefore, if the English Genius has found its true expression in literature, you may look for that same literature in our paintings also, and in all our arts. A people's culture is woven in one piece, and its pattern cannot be untwined.

The Victorian painters, whatever their faults or virtues, were at their best when, like John Everett Millais, they turned to book illustration. And book illustration has always been, and still is, a fine

feather in the English cap—even in Mediaeval times our illuminated manuscripts commanded the admiration of the world.

For the book (and I speak of it now not as literature, but as a *made* object) has a certain nature which makes it dear to the English mind: It is an *intimate* thing. Intimacy is, perhaps, the keynote of true English life, and therein lies the great point of difference between English and American art. As an example let us take a walk in a quiet residential district of a big town. In America you will walk down a spaciouly planned road, shaded with trees, and with the houses set back upon a sweep of lawn that spreads without fences down the whole length of the road. There is about it the atmosphere of a well-kept park or a public garden. In England it is very different. Each little house stands within a garden studiously fenced off from its neighbour. Looking down the street you see only a rack of fences; and at the back of the house it is the same, fences, fences everywhere. A fine example, you say, of the well-known English aloofness, stuffiness, and reserve! But that is not quite true, either. The Englishman fences his garden only to preserve in it that spirit of intimacy which he loves, to cultivate it according to his own whim (he is very whimsical) and to live his private life in it as though between the covers of a book. But his fences, intended to keep him in, are not meant to keep you out; if you will open the gate you may find his garden a very sociable place.

And the whole face of England is like that. It is fenced around with the sea, and, within, is fenced and walled and hedged again into a pattern of little intimate squares of fields and villages up and down the hills from shore to shore, like frames set edge to edge in an old-fashioned picture gallery. Is it surprising that our art has developed in this character?

In the United States, however, you have a vast continent that has been peopled during a period of wild and violent adventure; and the breadth and ruggedness of the country, with its pioneering tradition, has made its influence strong in your art. The American temperament is vigorous, generous, and wide, and the whole of your culture is seeking to express these things. Even John Singer Sargent, when he painted refined English ladies sipping at their teacups, could not keep the breadth of the American continent out of his brush strokes.

Perhaps, therefore, you may be a little bored by English art; it may appear a little droll to you, a bit tedious. If that is so I can only hope to do something, in future letters, to brighten this impression—that is, if you have any further patience with me.

For alas! where I had intended to write you a letter I have, in fact, composed a tediously long Essay. I beg your forgiveness. It must be the English in me!

Yours sincerely,  
C. WALTER HODGES



"The Old Chartist." An Illustration by Frederick Sandys  
Sandys, a contemporary of Sir J. E. Millais, was one of the ablest of the group of nineteenth century English illustrators referred to by Mr. Hodges

# As an experiment: 15 Serifs applied to stems of similar weight to test serif influence in letter design

The examples are letters without curves, without much accuracy, without enough care by the router!

By Oswald Cooper of Bertsch & Cooper Typographers Chicago

These two pages which appeared in THE AMERICAN PRINTER are here reproduced by courtesy of that publication.

Oswald Cooper is one of the big men in the typographic field. His influence upon type design in America has been considerable. He has designed many type faces, including COOPER OLD STYLE and COOPER BLACK.

MALAY

Sans Serif—"Not letters, merely the skeletons of letters." Idea: To add serifs and see what we get. Actually, weights were altered a little, which spoils the test but makes the catalog more comprehensible.

Latin Antique, now obsolete, had rudimentary serifs. Distant cousin is serif of National Oldstyle [Goudy]. Without serifs, but seeming almost to have them, are Stellar [Middleton] and Ultra Modern [McMurtrie]. I MEANT

THANK<sup>2</sup>

Copperplate Engraver's serif shows form following function—engraver needs it to finish ends of stems. Not inspirational to designers generally, but Bonagura used variation of it in headings for American Magazine.

Della Robbia, now deprecated by its designer, T.M. Cleland, has serif influenced by Renaissance lettering. Design has had vitality enough to gain it place in four editions of ATF specimen book. 3 HEAVE

VENAL

4 Transcription of Latin Condensed, newspaper headletter of an earlier period. The serifs, numerous and generous, dominated the design more than this example shows, following a tendency of the time to earmark every letter with a heavy hand.

Celtic, unrecognizable here in new weight. A thin, roundish letter that seems the most Victorian of display types. Curious survival is Celtic Extended, seen in newspaper classified columns—face large on body, open, sharp. 5 MAIZE

EVENT

6 Oldstyle character cannot be shown by a few capitals. Any letter on this page except the Sans Serif might be oldstyle, depending on rest of font. Example included here, to point out a feature of many oldstyle fonts—freedom of rendering.



Ronaldson, popular in the eighteen-nineties, keeps its character regardless of weight. Not much talk of serifs in those days, but anybody could see that something gave to a page of it an effect of bristling angularity.

7 MAINE

ETHAN

8 The name Antique, always too loosely applied, is here used to designate a serif approximately that of Bookman. Relatives are the Ionics and Dorics, bold faces of a previous day, not now socially accepted.

Another Antique, with serifs drawn more mechanically, in the manner of the Linotype version. Composes into smoother, more monotonous page than Bookman. Illustrates what happens when regularity of serifs is emphasized.

9 VALVE

NATAL

10 Runic serif in this paraphrase is less sharp and waspy than in the type. Concave serif (used by Jenson in his roman!) was too much for punch cutters of the Runic day — a period when informality did not flower in type design.

Still another Antique! Some foundries called it Egyptian, source of names like Karnak, Memphis, Cairo. The old generic names now dropped; foundries did not get together on them. Two left — Antique and Gothic.

11 FLANK

NEWLY

12 Egyptian serif rounded. When R. N. McArthur edited last Barnhart specimen book he mercifully changed to Old Roman the name of Caslon Old Roman (here recalled) — a familiar face in the years around 1920.

French Clarendon, much toned down, still shows serif influence at its worst. Stems are but vehicles to carry regimented serifs. Extra condensed version, now passing out, was widely-used poster type.

13 HEATH

TENTH

14 Bodoni, hairline & serif thickened, seems to prove that hairlines and serifs influence type style. Bodoni could be made to look like Egyptian (somewhat). Also could Electra (Duggons) which has vertical serifs still nearer hairline weight.

With Scotch Roman as model the Scotch serif (a flat serif bracketed) has been thickened along with the hairlines. The result is just another Antique, so here again it's serifs and hairlines that count.

15 WHITE

# + Bauer's +

## Family Tree of Printing Types

**CAPITALIS.** Greece gave Rome simple models for twenty letters of the alphabet, to which the Romans added G, Y, Z, and final form—a Caesarship of calligraphy that has so far endured some two thousand years. The *quadrat* capitals, used for incised letters on stone, are the finest examples of Roman letter-art.

**GREEK CAPITALS.** The Greek capitals were composed of un-serifed lines of practically equal weight, probably because they were inscribed with round-pointed *styles* of metal, bone, wood or reed. This form was derived from the Phoenician.

**RUNES.** The Runic letters, despite their crudity, have a certain affinity with the letter-forms of Greece and Rome. The Runes were the first letter-signs of the Northern European peoples, comprising an alphabet of sixteen characters.

**GOTHIC.** The Gothic letters of uncial character are similar to those used in the earliest known illuminated manuscript, the *Codex Argenteus* of Bishop Ulfilas (circa 360).

**FRAENKISCH.** The Frankish letters derived from the Runes. The example shown is from an inscription made between the 6th and 8th centuries.

**UNCIALIS.** The uncials, originated by the Romans about the 3rd century, differed from the Greek minuscules in being formed with a chisel-like, flat-nibbed pen, and satisfied the need for a less formal, more easily formed set of letters than the capitals. The half-uncials (Semiuncialir) were even less formal, and could be condensed a bit more than the uncials.

**GOTISCHE MAJUSKEL.** An offshoot from the uncials, crossed with Roman capitals, is this interesting 13th-century model of the great-book-letter. A later form that inclines more toward the uncial is the Got-Antiqua; and a simplified modern form, essentially true to the uncial model, is found in the Weiss Initials.

**IRISH.** The Irish letter, also uncial in character, was reputedly introduced in Ireland in the 5th century by St. Patrick, who had studied in Gaul.

**MINUSCULA.** From about the 3rd century to the end of the 8th century, the letter-forms of the Romans developed, then degenerated as the practice of writing spread and became adapted to sectional usages. Near the end of the 8th century, Charlemagne demanded a general revision of liturgical books, and the Carolingian minuscule, the immediate prototype of our present Roman lower-case, came into being. The Carolingian purification of design was reflected in Spain in such letters as the Redondilla, and in Italy and Germany in such forms as the Rotunda. The Weiss Round-Gothic is a modern interpretation. Textura appeared between the 13th and 14th centuries, and it was replaced later by such forms as the Manuscript-Gothic, Schwabacher and Fraktur. Modern impulses stemming from Textura are found in Weiss Gothic and Element.

**NOTULA.** With the spread of literacy in the Middle Ages, the practice of writing became generalized, and such letters as the Notula (a little or less important mark) came into being. From it derived such forms as the mercantile hand, Deutsche Kurrent, and the Deutsche Schreibschrift (German writing-hand). The fanciful *Civilité* letters were popular in France in the 16th century, both as handwriting and in types for printing. The Weiss Fraktur-Kursiv is a modern formalization of the Notula style, and Legend is an unusual and spirited modern rendering of *Civilité*.

**ROMAN.** Roman capitals and lower-case letters, as we know them in printing types, were derived, in the case of the capitals, from the Roman *quadrats*. The lower-case letters came, somewhat less directly, from the light, open and unaffected forms of the Carolingian minuscules. The story of Roman printing types from Rusch to Bodoni is too well known for repetition here. About 1840 there

was a renewal of interest in "old-style" forms, and such modified versions as the Mediaeval were popular. Subsequently, for some two and a half generations, an interest in revivals of the designs of early printers has waxed and waned. In recent times such designs as Weiss Roman have proved that contemporary designers have an answer to a splendid tradition.

**BASKERVILLE ROMAN.** This was the type design that put a period to the "old-style" pattern that had culminated in Caslon, wherein geometrical precision was added to the more or less free hand of the engraver.

**BODONI ROMAN.** This, the most widely known font of Roman letters, was designed by Giambattista Bodoni, Director of the Royal Press at Parma from 1788 to 1813. It is generally conceded that Bauer Bodoni is truest in character to the original. Of recent creation, Corvinus Roman derives its basic feeling from Bodoni but the designer has given the letters characteristics that have proven to be of unusual appeal.

**GROTESK.** Block type-letters, also known as Sans-serif and in America, for no apparent reason, as Gothic, originated in modern form about 1832. Of recent development is the Futura series, in which a marked return is made toward the perfect proportions, simplicity and grace that prevailed in ancient Greek art.

**EGYPTIAN.** These types originated in England about 1825, probably in response to the need felt by rapidly growing business enterprises for typefaces that would emphasize their claims in the journals of the day, which subordinated advertising matter to news. The square-serif types, such as Beton, were derived from the Egyptians, but have gone far beyond them in excellence of design and in usefulness.

**BASTARDA.** This typeface was so called because it came between the formal manuscript hands such as Gothic, and Rotunda and the common cursive hands such as Notula. An offshoot of the Bastarda is shown in the Kanzlei (Chancery) hand. The chief development of the Bastarda, however, was in the direction of the Fraktur and Schwabacher letters, which have long been the letter models widely used in the Germanic countries.

**CANCELLARESCA** (Chancery). This name was given by Aldus to the cursive letters cut for him by Francesco da Bologna, and reputedly based on Petrarch's handwriting. They were the first *italic* type-letters. The Dutch Italic is the Dutch-Caslon variation of the Garamond Italic, which in turn derived from the Aldine pattern.

**FOURNIER ROMAN.** Fournier Roman was designed by Fournier the younger (1712-1768), who invented the typographic point system which Didot later perfected. Fournier was the author of one of the few basic works on typefounding.

**BATARDE COULEE** (running cursive). Here is an example of the style of letters developed by the copper-plate engravers of 18th-century France. The English Writing-Hand is a later 18th-century product, the hand of the writing-master as influenced by the engravers.

**BERNHARD CURSIVE and TRAFTON SCRIPT.**

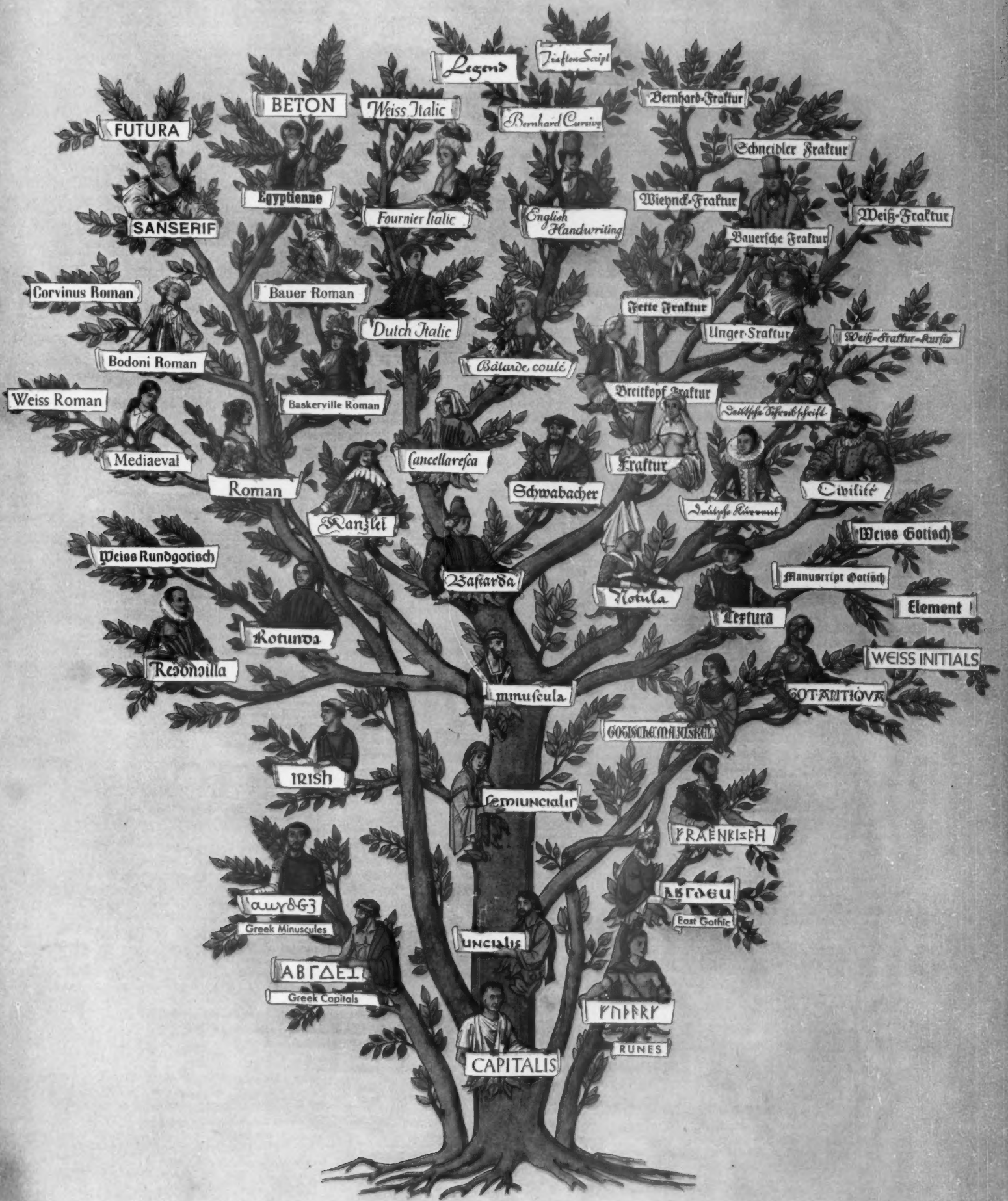
These modern scripts depart considerably from the engravers' styles that preceded them. Earlier scripts were largely imitations of intaglio engravings of letters or of fine pen hands, but in recent years, script type-letters have developed other qualities that are less formal and more in key with other modern trends of typography.

**LEGEND.** Ignoring the influences of burin and steel pens and swinging back to the reed and quill pens of the Middle Ages for the inspiration of letter-forms that bear the appealing touch of the human hand, Legend brings a fresh note to modern typography.

The Bauer Family Tree of Printing Types and accompanying explanatory text was used by the Bauer Type Foundry, Incorporated, as a greeting card. ART INSTRUCTION is grateful for permission to reprint this beautiful work of art on its pages

The heading for this page is Bauer LEGEND. The paragraph headings are Bauer CORVINUS





# B O O K S

*Comment on Books, New and Old, Recommended for the Art Student's Library*

## CARICATURE OF TODAY

Edited by Geoffrey Holme  
Studio Publications, Inc., New York  
\$3.50 paper \$4.50 cloth

A collection of over two hundred and fifty caricatures by artists of all nations, with a sixteen-page introduction by Randall Davies, that is itself worth the price of the book to one who seeks concise and accurate information on the history of the subject; and an authoritative analysis of the scope and function of this fascinating field of graphic humor.

★ ★ ★

## HOW TO DRAW CARTOONS

By Briggs  
Garden City Publishing Company, Inc.,  
New York. Reprint Edition, \$1.39

This is not a new book (it was published in 1926) but is one of the few books of instruction in this field that can be recommended to the student without reservation. Briggs was, of course, the creator of "Mr. & Mrs." Briggs is dead, but Joe and Vi live on, made immortal by an artist who understood that even "comics" must be endowed with authentic human personality. Chapter headings such as The Idea, How to Think the Idea, How Well to Draw, Where Can I Sell My Stuff?, The Syndicate, The Short Cartoon, The Editorial Cartoon, etc., suggest the completeness of Briggs' treatise. The book is illustrated with the author's own drawings and by those of several of his contemporaries, along with brief comments on their work.

★ ★ ★

## FACES & FACTS

By and About Contemporary Artists  
Biographies by Willis Birchman  
Edward P. Judd Co., New Haven Conn.,  
\$5.00

This is a book of self-portraits, mostly caricatures, with a one-page biography of each artist written in an exhilarating style that offers stiff competition to James Thurber. Among the personages are Peter Arno, Peggy Bacon, Dean Cornwell, Charles D. Gibson, Gordon Grant, Rockwell Kent and nineteen other well-known artists. Privately printed, it is a de luxe, deckle-edge volume of great beauty.

★ ★ ★

## THE ART OF GLASS MAKING

By Sidney Waugh  
Dodd, Mead & Co., New York, \$1.00

"This book is designed," states the author in his preface, "to answer questions most commonly asked about glass. It makes no pretense to being more than a primer of the subject. But it is hoped that it will be of interest to those who have fine glass, and who wish to know something of the methods of its production." There are about thirty full-page beautiful photographs that demonstrate the manufacturing processes. It is a handsome job of bookmaking: pictures, typography, decorative paper, and binding.

## THE BEST OF ART YOUNG

With an Introduction by Heywood Broun  
Vanguard Press, New York, \$3.00

In this book are over two hundred drawings by this graphic giant who began making humorous drawings for *Judge* in 1883 at the age of seventeen. He became a successful newspaper artist and cartoonist and made jolly fun of Populist and Socialist ideas in the campaign of 1900. He was arrested during the World War for his bold attacks upon war profiteers. It is now many years since he first enlisted in the liberation war of humanity, and he has always been one of the most gallant soldiers in the battle for that cause. Yet he has kept his good humor through it all and the militant laughter of sanity rings out of these pages of *The Best of Art Young*. "Hell and trees," says Broun, "were his favorite subjects. But though vast and elaborate tortures were being practiced upon the people whom he didn't like, there was somewhat a lack of venom in Art Young's inferno."

★ ★ ★

## LETTERS AND LETTERING

By Paul Carlyle and Guy Oring  
McGraw-Hill Book Company, New York,  
\$4.00

In an attractive two-color format, this new publication offers the student much valuable instruction in the art of lettering and a generous gallery of alphabets, including a group of the most popular type faces with which the designer and layout man should be familiar. One section is devoted to effective treatments, employing a variety of technics. The spiral binding enables the book to be open conveniently on desk or table.

★ ★ ★

## COSTUME DESIGN

By Carolyn G. Bradley  
International Textbook Co., Scranton, Pa.  
39 full-page illustrations, \$1.50

Here is offered a workbook for the course in Costume Design for those students who are majoring in Fine Arts and Home Economics. The purpose of this outline is to save time for the student by shortening the period which ordinarily would be spent in the mechanical side of the work covered, and give the student more time in actually planning or designing the various parts of the costume.

The text is replete with thirty-nine pages of drawings. Tracing paper will be found covering certain sheets when it is deemed advisable to sketch the costume or parts of costume directly; and subject problems which require student originality are given in all phases of the study. The text and drawings are printed on paper suitable for water-coloring.

The outline covers such material as Figure Sketching, the Use of Color in Costume, the Art of Make-Up, Posture as an Adjunct of Costume, Accessories, Illusions in Line and Space, Fabrics, as well as the salient points of Designing the Costume.

## MODERN CARTOON AND COMICS

By Walter T. Foster  
Privately published. Obtainable at your  
Art Dealers, \$1.00

Not only does the author give many sound hints on the fundamentals of drawing, including methods of construction, principles of perspective, etc., but he analyzes the structure of both individual drawings and comic strips. He presents reason for the success of outstanding artists in the field, and, contrariwise, discusses some of the faults of bad cartoons.

Good drawing is stressed throughout the book. Easy ways to pick up "tricks of the trade" are offered, not in any way as substitutes for mastering the fundamentals, but as practical hints for those who would try their hand at cartoon drawing—a fascinating field for any one interested. The importance of telling a story and telling it well is emphasized, and how to do it graphically is shown. In short, an amazing amount of information is offered in a condensed and usable form.

★ ★ ★

## LETTERING, ITS HISTORY, PRINCIPLES AND PRACTICE

By Matlack Price  
Art Education Press, N. Y., Fifty cents

This book has been designed to provide the student with a series of good alphabets, both old and modern, as well as a clear understanding of the essentials of good lettering. The author writes with the knowledge gained from thirty years of experience as an art editor and teacher.

In conjunction with this book a syllabus has been prepared to aid in teaching. This is priced at twenty-five cents per copy.

★ ★ ★

## THE ART OF AQUATINT

By B. F. Morrow  
G. P. Putnam's Sons, New York, \$3.50

Dr. Morrow is Associate Editor of *Prints Magazine*. Unable to find a book on Aquatint to recommend to the many artists who sought information about this process, he wrote this volume to fill the gap. The various branches of aquatint are simply described in detail, so that the student will grasp readily the essentials of the technic sufficiently to make aquatints without personal instruction. Forty-three of the best examples of aquatint-etchings by contemporary artists make the book pictorially beautiful as well as practical.

★ ★ ★

The Museum of Modern Art, 14 West 49th Street, New York, N. Y., announces the publication of eight color postcards of paintings in its permanent collection. These cards are very attractive and will doubtless supply a demand for inexpensive reproductions, in color, of Modern art. They may be secured directly from the Museum.



## TOOLS AND MATERIALS OF THE PAINTER'S CRAFT *continued from page 22*

There are many moderately priced brushes of excellent quality available. A plated ferrule and a pretty colored handle do not add to the working of the hair of the brush. Cheap brushes show their low cost in loss of hair or bristle, looseness of the ferrule, or in stubby stiffness of the brush. A good brush, properly cleaned after use and not maltreated during the painting process should last many years. Some artists love their old brushes like indispensable friends. Others think their best work can be done only with new brushes.

In oil painting there is a greater variety of brushes used than in any other painting method, mostly because the pigments can be used as a stiff paste (as it comes from the tube), or as a wash thinned with turpentine and handled like watercolor.

The choice of the shape of a brush depends largely upon a personal preference, just as one person prefers a stub to a fine pen point. The size depends entirely on the size of the painting. There are three standard designations for brushes:—rounds, flats, and brights. The latter two are both flat types with the "flats" having the longer hair, the "brights" the shorter hair. Many artists like the "rounds" for laying in their preliminary sketch with liquid color or in finishing details requiring a graphic stroke.

There are three kinds of hair used in brushes for oil painting. The bristle comes from the hog. The natural taper of the hair, correctly graded and set, is what gives the finished brush its proper shape.

Then we have sable, which, because of its high cost for good quality is very much imitated by dyed hair of other animals. Often cheap brushes contain a center of inexpensive substitute hair covered by an outer layer of real sable. The selection of a real sable is difficult for the novice. An empirical test is to look straight into the depth of the hairs to see if the tips show a whitish sheen, characteristic of genuine sable. The substitutes do not have the life or resiliency of the genuine.

Another hair which gives a very soft brush, used by some because it is so effective in blending one tone with another in certain types of painting, is the ox-hair brush.

New brushes, especially the bristle type, are set into shape with a weak glue solution. This is to prevent damage to the brush while in the dealer's stock. It is good, therefore, to wash out this glue with a little warm water before the brush is used. Never break the glue out of the bristles by crushing between the fingers. Such rough manipulation often ruins the brush even before it is used.

The life of a brush depends entirely on how clean it is kept, and not on how much use it gets, as long as this is not abuse. Care should be taken in painting to carry color only on the tip of the brush for it is practically impossible to get it out once it has penetrated to the base, where the hairs enter the ferrule. Color hardening there causes the brush to spread and hairs to rot off and fall out. The first step in the cleaning process is to remove as much of the color as you can by drawing the brush through a rag held be-

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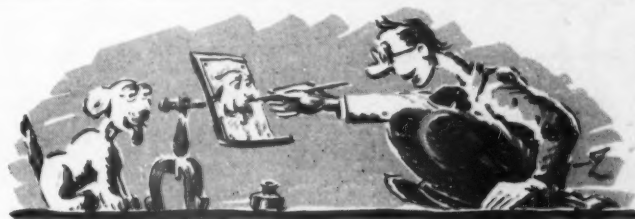
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tween the fingers. Next, rinse it thoroughly in turpentine, kerosene, or other volatile solvent solution and dry it again. The third step is to wash it with soap and water, scumming the brush in the palm of the hand. The water should be warm, not hot, or else the resin in which the hairs are set may soften, the brush lose its shape, and hairs come out. Press the water out carefully and thoroughly by pressing the hairs between the fingers, training them at the same time to their original shape. In laying the brushes aside to dry, never stand them up in a jar, but rather lay them over the edge of a table so that the hairs are exposed to the free access of air.

A properly made brush should always point up when it is wetted with water, color, or painting medium. If the hairs fan out it is a poor brush. Never cut off stray hairs. First try to train them back to their proper place with the fingers after the brush has been dipped in a weak size-solution. If this does not help, carefully singe off the stray hairs with a match.

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*In his next installment, Mylo Martellini will discuss colors and will advise students how to select pigments for permanence and fine working qualities.*

★ ★ ★

## WHAT MAKES A PICTURE ART?

*continued from page 24*

In the "Meridian" we are conscious of Waugh having gone to this place by the sea, set up his easel and painted what he saw with expertness and refinement. But if it gives the impression that it is a photograph of the scene and not a painting, it is because the emphasis is on rendering visual appearance, and whatever inventiveness and sense of design Waugh has put into it does not readily appear. It seems these qualities rank second in his mind.

Another American painter of the sea, Albert P. Ryder, would have painted such a scene as this with the emphasis on invention and design and consequent suppression of literalness.

The frequency with which Waugh paints sea subjects similar to this would indicate that he is painting to please his public first, as a portrait painter does who pleases himself last and less.

It is easy to understand why the public rates this picture best in the Carnegie International. It is because John Doe expects a picture to be a copy of something with which he is familiar. This is curious, in view of the fact that the same public may understand music to the extent that it appreciates the qualities that make it the most abstract of all art forms—not once asking that music imitate natural sounds.

★ ★ ★

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Walter Beck, "Self-Development in Drawing."

*Art Instruction*



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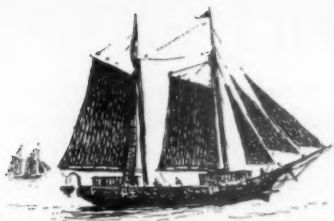
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## WINDOWS OF OPPORTUNITY

continued from page 21

The purpose of display is to sell goods, but its function is capable of a broader interpretation than this. It must also sell the good will and the reputation of the store. The prestige and distinction of a shop depend to a very large extent upon its window displays. Window displays that are beautiful reflect credit upon the store.

The artist has contributed enormously in recent years to improved designs in products ranging from furniture and fabrics to glassware and alarm clocks, from washing machines and raincoats to wall papers. Never has popular priced merchandise been so beautifully styled. Manufacturers have already discovered that beauty pays in the design of their products. At the present time manufacturers, and retailers as well, are in the process of learning that beauty likewise pays in the display arrangement of these products when they are offered for sale.

Store after store is experiencing this urge to greater beauty. Women as well as men with artistic training are finding opportunities in this development. In reporting on the recent modernization of Roos Brothers, San Francisco, RETAILING said, "It is largely a feminine movement. In its nature a great modern store is feminine, and at a time when women ever more eagerly seek charm and beauty, such stores naturally expand their own functions of beauty and charm."

It is not easy—in fact it is almost impossible to approximate the income one may expect in a field so new that there are no standards as yet. Certainly it is true that Display does not receive financial recognition equal to advertising, which it deserves and must eventually receive.

The large stores pay their display directors very well indeed and impose great responsibility upon them. The smaller stores, many of them still unaccustomed to making direct appropriations for display, still pay too little for this valuable service. But there are no income limits upon the artist or the display designer who services a number of these smaller stores. In this way the ends of the stores are served adequately and the display designer soon has a business of his own, requiring able assistance. By such a method of working, income is limited only by the ingenuity, creative ability, and resourcefulness of the individual artist or designer.

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See announcement on page 2

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The 29th Annual Convention of the Association is to be held in Boston, April 6th to 9th, inclusive. There will be important exhibitions of school Art work. Among the speakers who will address the meetings are Walter Gropius, renowned as the founder of the Bauhaus in Germany; Charles J. Connick, prominent designer and maker of stained glass; George H. Edgell, Director of the Boston Museum of Fine Arts; Francis H. Taylor, Director of the Art Museum in Worcester, Mass.; Richard C. Morrison, Director of the Federal Arts Project for the New England states, and Faber Birren, Color Consultant of New York City.

The Convention Headquarters in Boston will be the Hotel Statler. Further information may be secured from the Secretary, Raymond P. Ensign, 250 East 43rd Street, New York, N. Y.

## WHAT IS A CARTOON?

continued from page 16

deeply understanding. She may resent being called a propagandist, but in the exact meaning of the word any comment upon life that is not strictly neutral is propaganda—and who can deal with the idiosyncrasies of his fellows and remain neutral? Who wishes to?

In classifying Mabel Dwight's *The Ferry Boat* and Gavarni's *Les Petits Mordent* as cartoons must we not place them close to the border line that separates the cartoon from the genre picture? Genre refers to pictures that deal realistically with scenes from everyday life and are not concerned with caricature or satire. Their aim might be said to be a correct presentation of such scenes uncolored by the artist's bias. The picture results not from a desire to exploit the foibles of contemporary customs and manners but from the purely aesthetic purpose of treating human subjects as compositional elements in a work of art.

To attempt to draw an arbitrary boundary line between cartoon and genre may appear difficult, yet if we base our classification upon intent of the artist we would seem to be upon safe ground. Can we not assert that any drawing is a cartoon which is motivated by the artist's desire to look into the hearts and minds of his subjects rather than to deal with them as "props" in a pictorial design?

The extent of the cartoon field is indeed broad when we find its dimensions reaching from Gavarni's *Les Petits Mordent* to Art Young's *Nut Sundae* and even beyond that to Caspar Milquetost and Andy Gump. It is interesting to note that the more the drawing leans on a gag or joke the less likely it is to lay claim to notice as a work of art. It is the art of Daumier and Gavarni that places them among the immortals, even more than their wit.

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